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FIRST
YEAR
ENGLISH
FOR
HIGH SCHOOLS

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FIRST YEAR ENGLISH

FOR HIGH SCHOOLS

BY

EMOGENE SANFORD SIMONS, A.B.

*English Examiner in New York State Department
of Education*

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PREFACE

THE author has prepared this little volume with the hope that it may aid in producing more satisfactory results in first year English in high schools.

The subject matter follows closely the outline of the New York State Regents syllabus, and is designed to furnish material for all the work required outside of the prescribed texts. Certain features such as topical outlines, character sketches, narration, description, etc., which are on the whole new to first year work, have been made especially prominent, while drill in punctuation, letter writing, and sentence analysis has not been neglected. The book is not intended to be a complete treatise, but includes as much of the principles of composition and of grammatical analysis as a first year high school student is expected to master.

While the work has been written with the needs of New York schools immediately in view, it is believed that it can be advantageously used for first year work in high schools throughout the country. Where the work has not been definitely organized, the author suggests that the appended outline, drawn for high schools of New York State, be adopted in whole or in part.

Regents questions, as well as extracts from the prescribed literature, have been freely used for exercises and illustrations. Indeed, the work is based largely on the readings of the course, although the author has made

no attempt to supply the detailed information which belongs to editions of the texts themselves.

In regard to Chapter I, on oral composition, it may be stated that it was not the intention of the author to give an exhaustive summary of the work to be done along this line, but rather to suggest the kind of topics to be covered and the methods to be employed. The teacher should always bear in mind that no pupil can *write* until he has something to *say*, a fact which has been kept constantly in view in the presentation of the constructive work contained in this book.

The author desires to acknowledge her indebtedness to certain of her friends whose suggestions and criticisms have been invaluable.

PREFACE TO THE REVISED EDITION

The original edition of this book was based on the 1905 New York Regents syllabus. As revised by the publishers it now meets fully and exactly the requirements of the 1910 syllabus, as well as the uniform college entrance requirements in English for the years 1913, 1914 and 1915.

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OUTLINE OF WORK IN ENGLISH FOR THE FIRST YEAR OF HIGH SCHOOL

FIRST HALF

Literature. The general purpose of teaching literature in the first year is to arouse an interest in reading, to teach how to read, and to develop, through reading, the power to form vivid mental pictures. To this end books should be selected, first of all, for their wholesome interest to boys and girls. They should be chosen also with a view to multiply the student's interests and thus to prepare him to read other books to advantage. Some, for example, may treat of chivalry, some of romance, others of history, and still others of the classic myths and mediæval legends.

Required for reading. One from each of the following groups:

I **Scott.** *Ivanhoe.*

—— *Quentin Durward.*

Stevenson. *Treasure Island.*

II **Coleridge and Lowell.** *The Ancient Mariner*
and *the Vision of Sir Launfal.*

Poe, Whittier and Longfellow. *The Raven, Snow-Bound,* and *the Courtship of Miles Standish.*

Arnold and Macaulay. *Sohrab and Rustum* and
The Lays of Ancient Rome.

Suggested for supplementary reading. Ballads; fables; stories from the Old Testament; interesting short stories such as those of Irving, Hawthorne, R. H. Davis, Kipling, Thompson Seton, Joel Chandler Harris, Stockton and Stevenson; narrative poems by Tennyson, Whittier, Browning and others.

Composition and rhetoric. The general purpose of teaching composition and rhetoric in the first year is to secure facility in expression, with some degree of accuracy. To this end students should write many compositions. While the criticism of the teacher must be concerned with matters of grammar, spelling and punctuation, it should be largely such as will encourage constructive effort.

The work of the term shall be as follows:

1 Letter writing with attention to substance as well as to form.

2 Short themes, both oral and written, based for the most part on the experience of the student. A fair proportion of the themes should be narratives.

3 A review of capitalization and of the simpler principles of punctuation. Elementary study of the principles of unity and coherence in the composition and in sentences.

Grammar. Analysis of easy sentences. Review, when necessary, of inflection of nouns and pronouns; agreement of pronoun with antecedent and of verb with subject; distinction between transitive and intransitive verbs, between the active and the passive voice; attention to the most common errors in the student's oral and written composition.

SECOND HALF

Literature. *Required for reading.* One from each of the following groups:

I The Odyssey (in an English translation of rec-

ognized literary excellence) with the omission, if desired, of books I, II, III, IV, V, XV, XVI, XVII.

The Iliad (in an English translation of recognized literary excellence) with the omission of books XI, XIII, XIV, XV, XVII, XXI, if desired.

Parkman. Oregon Trail, or

Thoreau. Walden.

II Shakspeare. Midsummer Night's Dream.

— As You Like It.

Suggested for supplementary reading. Descriptive literature by various authors; for example, Hawthorne, Lowell, Goldsmith, Blackmore, Burroughs, Irving and Dickens, in addition to those mentioned in the first half year.

Composition and rhetoric. The work of the term shall be as follows:

1 Letter writing.

2 Short compositions, both oral and written, based for the most part on the experience of the student. A fair proportion of them shall be descriptions. The subjects chosen should be simple in character, and should relate to what the student has seen in real life or in imagination.

3 Elementary study of the paragraph, and of unity and coherence in the composition and in the sentence.

Grammar. Analysis of sentences. Practice in the conversion of direct into indirect discourse (statements, questions, commands) and vice versa, in the oral and written composition of students; definition and uses of phrases and clauses; study of synonyms and homonyms.

FIRST YEAR ENGLISH

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CHAPTER I

ORAL COMPOSITION

Language is an art, and a glorious one, whose influence extends over all others and in which all science whatever must center.
J. HORNE TOOKE.

I Introduction. During the eighteenth century there lived in London a man who shone without an equal even among the brilliant men who comprised the literary commonwealth of that day. This man was Dr. Samuel Johnson. Strange to say, his fame rests not upon what he did nor upon what he wrote, but upon what he *said*. "The influence," says Macaulay, "exercised by his conversation, directly upon those with whom he lived, and indirectly upon the whole literary world, was altogether without a parallel."

Few students realize that everything we say is really composition and may possess just as much true merit as anything that we may write. Oral composition is far more common and scarcely less important than written work. Oral compositions reach only the hearers, and are easily forgotten, while written compositions are more widely known and more permanent. Upon the individual whom it reaches, however, oral expression is the more effective of the two, for into it the personality of the author enters more prominently.

2 Conversation. The least formal and most common form of oral composition is conversation. No topic is too trivial or too serious to be barred from conversation. Just because, however, conversation is so common and so informal, we are most likely to become careless of the English we use in it. There are two excellent reasons why we should be ever watchful of errors in our conversation. First, we are judged by our speech. The use of correct English is an important indication of refinement and education. An illiterate man literally "speaks for himself." Second, if we tolerate errors in spoken language we are likely to make the same mistakes in written work. Such expressions as "He has went" or "She don't" if tolerated in conversation repeat themselves on paper. Thus it behooves us to cultivate the habit of careful expression in conversation.

3 Pronunciation and enunciation. In conversation, moreover, as well as in other forms of oral expression, we need to pay particular attention to pronunciation and enunciation. [Consult the dictionary for the difference in the meaning of these terms.] A word mispronounced is an indication of carelessness or ignorance. Distinctness in speaking is also necessary in order that we may be clearly understood. Words in sentences should not be carelessly dropped nor should syllables in words be omitted. "How de do?" for "How do you do?" is not only inelegant but incorrect. "Libr'y" for "library" and similar mistakes are also indications of haste and inaccuracy. Words ending in "—ing" are particularly liable to contractions of this kind, the final "g" being commonly omitted. Our conversa-

tional speech is so much a matter of habit with us that it is only by close attention to these little errors in our everyday language that we can acquire the habit of correct and elegant usage.

EXERCISE

(1)

Discuss the following topic in class; make your statements in complete sentences, containing clear, simple language: What kind of stories do you like best?

(2)

Report orally some conversation that you have had or have heard within a day or two; as, for instance, a discussion with your teacher as to your choice of subjects for this year. Try to repeat the exact words used.

(3)

Imagining a child to be your hearer, retell a fairy tale, such as *Cinderella* or *The Three Bears*. Report the conversation in what you imagine to be the exact words of the speakers.

(4)

Read the following story *once*, then close your book and see how well you can repeat it, paying particular attention to the conversation.

YUSSOUF

A stranger came one night to Yussouf's tent,
Saying, "Behold one outcast and in dread,
Against whose life the bow of power is bent,
Who flies, and hath not where to lay his head;
I come to thee for shelter and for food,
To Yussouf, called through all our tribes 'The Good.'"

"This tent is mine," said Yussouf, "but no more
Than it is God's; come in, and be at peace;
Freely shalt thou partake of all my store
As I of His who buildeth over these
Our tents His glorious roof of night and day,
And at whose door none ever yet heard nay."

So Yussouf entertained his guest that night,
And waking him ere day, said: "Here is gold;
My swiftest horse is saddled for thy flight;
Depart before the prying day grow bold."
As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.

That inward light the stranger's face made grand,
Which shines from all self-conquest; kneeling low,
He bowed his forehead upon Yussouf's hand,
Sobbing: "O Sheik, I cannot leave thee so;
I will repay thee; all this thou hast done
Unto that Ibrahim who slew thy son!"

"Take thrice the gold," said Yussouf, "for with thee
Into the desert, never to return,
My one black thought shall ride away from me;
First-born, for whom by day and night I yearn,
Balanced and just are all of God's decrees;
Thou art avenged, my first-born, sleep in peace!"

(5)

Discuss in class the following: Which of your studies
in school have you found most interesting?

(6)

Consult the dictionary for the meaning and the pro-
nunciation of each of the following words:

alert	illustrate	diphtheria
receipt	subtile	isolated
recipe	column	dispersion
bronchial	literature	courteous
partridges	mischievous	acclimate
demonstrate	lamentable	hearth
incomparable	construe	pathos
synonym	antonym	politic

(7)

Pronounce the following words clearly and accurately, taking care not to omit or give indistinctly any of the syllables:

considerable	general
laboratory	noticeable
accept	inspiration
except	veteran
recitation	kept
children	memorize
arithmetic	going
Tennessee	family
participle	everything
participial	cabbage
government	trigonometry
geography	abstraction
doing	reading
several	education
miscellaneous	heroine
deduct	potato
veterinary	imaginary

4 Recitation. Next to conversation the student has occasion to use most frequently the form of oral expression known as recitation. Just as conversation covers topics of all kinds, both commonplace and lofty, so reci-

tation belongs not alone to English but to all subjects. A student who uses bad grammar in explaining a problem in algebra cannot expect to make a fine recitation in English, any more than a student who lacks the ability to reproduce a good story can give a good recitation in history.

Three things should be considered in reciting. First, make complete statements. There are cases in which a brief answer perhaps of only one word is needed, but these are rare. Common sense will teach the student when such an answer is appropriate. Complete statements give force and weight to the subject matter, as well as aid in forming correct habits of expression.

A recitation should not commence with "Well-a." It is better to take a moment for arranging material before beginning at all than to try to bridge the gap by such insignificant articulations.

Topical recitations should always be given unless the question asked requires merely a simple term in reply. Whenever a question demands more than one statement in answer, the reply should be so planned that the statements follow in logical order. Moreover, all the facts directly bearing upon the subject in question should be included in the complete recitation, although it is not necessary to give information which is related to the matter under discussion but which is not asked for. A topical recitation is valuable only so far as it is both definite and comprehensive.

For instance, suppose the question in American history is, "What political parties existed in 1800?" The answer "Federalists and Anti-federalists" is suffi-

cient. But if the *topic* under discussion is "Political parties in 1800," not only should the names of the parties be mentioned, but the underlying principles and the leaders of each should be given. It is not, however, necessary to give information concerning the gradual development of these parties in succeeding years, for the date 1800 limits the discussion to that particular year.

EXERCISE

(1)

Listen carefully to at least two recitations in class, noting the incomplete statements made. Note, too, whether the one who recited mentioned all that should be stated about the topic in question, and whether he gave any information that was not asked for.

(2)

Consult the dictionary to find the exact meaning of the following synonyms and form sentences showing the correct use of each word:

kill	abandon	opponent
murder	desert	rival
assassinate	forsake	competitor

Arrange your matter in logical order and be prepared to give a topical recitation on each of the groups.

(3)

From the dictionary find the derivation of each of the following words, stating in a complete sentence the result of your search in each case:

capricious	umbrella
ridiculous	boycott

(4)

From one of the dictionary supplements find **who** or what each of the following was :

The Wandering Jew.

The Lady of Shalott.

Be prepared to recite the information you obtain.

(5)

Give an oral abstract (a shortened form of the information given at some length in the original account) of some article from the daily paper. Make a slight pause whenever you have told all of the facts on any one phase of the topic.

(6)

Give an oral abstract of some short magazine article that you have read, following the same plan suggested in the preceding question.

NOTE. — Topics from current literature may be selected by the teacher.

(7)

Sometimes the selection is so valuable that nothing can with propriety be omitted, nor can it be told so well in other words. Memorize one or more of the following, and repeat in class, paying particular attention to expression and pronunciation.

Break, break, break,

On thy cold gray stones, O sea!

And I would that my tongue could utter

The thoughts that arise in me.

O well for the fisherman's boy,

That he shouts with his sister at play!

O well for the sailor lad,

That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.

TENNYSON.

So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go, not like the quarry slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him and lies down to pleasant dreams.

BRYANT, *Thanatopsis*.

If thou art worn and hard beset
With sorrows that thou wouldst forget,
If thou wouldst read a lesson that will keep
Thy heart from fainting and thy soul from sleep,
Go to the woods and hills! No tears
Dim the sweet look that Nature wears.

LONGFELLOW, *Sunrise on the Hills*.

The splendor falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

Oh hark, oh hear! how thin and clear,
And thinner, clearer, farther going!
Oh sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love! they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

TENNYSON, *The Princess*.

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

HOLMES, *The Chambered Nautilus*.

5 Extempore speaking and debating. A third form of oral composition not so common as conversation or recitation is the extempore speech. It is a great advantage to a person to be able to "think when upon his feet." In conversation one remark alternates with another; first one person speaks and then his companion replies. Whenever either individual goes into detail so that he discourses at some length on his side of the question he is really making a speech. In debating we have the same kind of composition. First one debater

delivers a speech, then his opponent replies. Although in debates the speeches are so long that they are often written out, it is an immense advantage to be able to express one's ideas without being confined to a written article. The leaders, in either case, must, in summing up, be able to make their final arguments extemporarily.

The secret of clear debating or of good speech-making lies in quick, clear thinking and in arrangement of material in correct order.

EXERCISE

(1)

State orally the reasons why you consider English a hard or an easy study. Begin by saying, "I think English is a hard (or an easy) study, because ——"

(2)

State your preference for winter or summer. Give your reasons.

(3)

What holiday is most enjoyable? Why?

(4)

Contrast the study of English with some other study, giving three reasons to prove or disprove that the study of English is the more interesting. Begin your oral recitation by saying, "There are three good reasons why I find that English is [not] more interesting than ——" [Name some other subject that you have studied or are now pursuing.]

(5)

Give orally four reasons why you would rather live in New York than in Florida [or in Florida than in New

York]. Preface your reasons by *first, second, third, and fourth*.

(6)

Arrange for a short debate in your class on a topic suggested by your teacher. The number of debaters should be limited to three on each side. Those taking part should not be allowed to use written speeches, but should be restricted to notes. The rest of the class should note incomplete statements, mistakes in pronunciation, and errors in grammar made by the speakers.

(7)

Commit to memory the following speech and recite it in class. Pay particular attention to naturalness of expression.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this; but in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us — the living — rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that

cause for which they gave the last full measure of devotion; that we here resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

LINCOLN, *Gettysburg Address*.

6 Oral reproduction. Most of your class work on the literature of this course will necessarily be oral reproduction. It will be needful to retell the stories you have read, to tell how the people in the books looked or how they acted or what they said. You will also have occasion to discuss their manner of living, their customs, their dress, their occupations, etc. To be able to recount clearly so many different things you should first arrange your material before you begin to speak, putting all the ideas that belong to one topic apart in a group by themselves. This kind of work has already been suggested in the preceding exercises. In this way you are learning how to paragraph.

7 The paragraph. A paragraph, whether oral or written, is a group of related sentences developing a single topic. It bears to the prose composition something of the same relation that the stanza does to a poem, except that its form and length are not fixed as in the case of the latter. The point to observe is that each paragraph centers about a single topic or idea. This topic or central thought of the paragraph is sometimes stated directly in some sentence, usually the first, of the paragraph itself, but sometimes it is not expressed at all, so that it is necessary for us to supply one. This is a test of the paragraph, for if one central thought

cannot be found, the paragraph lacks unity or oneness of thought, and is therefore not properly constructed.

In writing or speaking the simplest way is to begin the paragraph by stating the topic in the first sentence. This will aid in making the paragraph a unit, for when all has been given relating to this subject, a new topic sentence and a new paragraph naturally follow.

Read the following selection carefully and point out the central thought of each paragraph, showing that each paragraph has unity. Then reproduce the selection orally, making your oral paragraphs correspond with the printed ones.

Leaving these haunted tanks behind us, we pursued our ramble up a solitary mule-path winding among the hills, and soon found ourselves amidst wild and melancholy mountains, destitute of trees, and here and there tinted with scanty verdure. Everything within sight was severe and sterile, and it was scarcely possible to realize the idea that but a short distance behind us was the Generalife, with its blooming orchards and terraced gardens, and that we were in the vicinity of delicious Granada, that city of groves and fountains. But such is the nature of Spain; wild and stern the moment it escapes from cultivation; the desert and garden are ever side by side.

We at length arrived on the highest part of the promontory above Granada, called the mountain of the sun. The evening was approaching; the setting sun just gilded the loftiest heights. Here and there a solitary shepherd might be descried driving his flock down the declivities, to be folded for the night; or a muleteer and his lagging animals, threading some mountain path to arrive at the city gates before nightfall.

Presently the deep tones of the cathedral bell came swelling up the defiles, proclaiming the hour of "oration" or prayer. The note was responded to from the belfry of every church, and from the sweet bells of the convents among the mountains. The shepherd paused on the fold of the hill, the muleteer in the midst of the road; each took off his hat and remained motionless for a time, murmuring his evening prayer. There is always something pleasingly solemn in this custom, by which, at a melodious signal, every human being throughout the land unites at the same moment in a tribute of thanks to God for the mercies of the day. It spreads a transient sanctity over the land, and the sight of the sun sinking in all his glory adds not a little to the solemnity of the scene.

In the present instance the effect was heightened by the wild and lonely nature of the place. We were on the naked and broken summit of the haunted mountain of the sun, where ruined tanks and cisterns, and the mouldering foundations of extensive buildings, spoke of former populousness, but where all was now silent and desolate.

IRVING, *The Alhambra*.

EXERCISE

In the following exercises heed carefully the directions given in the preceding sections. Pay particular attention to the use of correct language, to exactness of subject matter, and to paragraphing.

NOTE TO TEACHER. These exercises are based on a knowledge of the first chapters of the prescribed reading of the course. [See outline in the preface.] They are merely suggestive of the work to be done along this line and may be multiplied indefinitely.

IVANHOE

Chapter I.

(1)

Tell how Gurth looked when he first appears in *Ivanhoe*, giving details concerning his size, color of hair and beard, his clothes, his weapons, and his occupation. Describe Wamba in the same way.

(2)

What difference in the characters or temperaments of Wamba and Gurth is set forth in the first chapter of *Ivanhoe*?

(3)

Tell all you can concerning the conditions of the Saxons and of the Normans in England at this time.

(4)

Retell the opening conversation between Gurth and Wamba, bringing out the difference between the Saxon and the Norman languages. What language did they use?

QUENTIN DURWARD

Chapters I and II.

(5)

Contrast the characters of Louis XI and the Duke of Burgundy as described in Chapter I. Which do you like better? Why?

(6)

Describe Quentin Durward as he first appears in the story. How did he look? How did he greet the people he met?

(7)

Describe the older of the two men whom Quentin met by the brook side. What did Quentin think of him at

first? What did he think of him after the service in the chapel?

TREASURE ISLAND

Chapters I-III.

(8)

Describe the scene between Dr. Livesey and the old Buccaneer in the inn parlor. [Chapter I]

(9)

Why do you think Black Dog came to see the old Buccaneer? How did their talk end? [Chapter II]

(10)

What was the Black Spot? Describe the person who brought it to the old Buccaneer. [Chapter III]

THE ANCIENT MARINER

(11)

What three changes came over the wedding guest as the ancient mariner continued his story?

(12)

Compare the ancient mariner and the wedding guest as to (a) looks, (b) kind of man.

(13)

Give an account of the ancient mariner's return to his home country.

LAYS OF ANCIENT ROME

Horatius.

(14)

Who were the Tarquins? Locate Rome, Tiber, Etruria, Apennine. Name some of the Tuscan cities mentioned in the opening stanzas of *Horatius*.

(15)

What kind of man do you think Lars Porsena was? Compare the remark made by him in stanza 63 with that of Sextus immediately following.

THE VISION OF SIR LAUNFAL

(16)

Did Lowell love nature? Support your answer by reference to *The Vision of Sir Launfal*.

(17)

Compare the scenes within and without the castle when Sir Launfal returned.

SOHRAB AND RUSTUM

(18)

Describe the battle between Sohrab and Rustum. What dazed Sohrab so that he let himself be wounded?

THE RAVEN

(19)

What was the poet doing when the Raven appeared to him? What time of the day and of the year was it? Describe the room in which he was sitting as accurately as you can.

SNOW-BOUND

(20)

Tell about each of the persons who were snow-bound with the poet.

THE COURTSHIP OF MILES STANDISH

(21)

Compare John Alden with Miles Standish. Which do you admire more? Why?

CHAPTER II

WRITTEN COMPOSITION

BUT words are things, and a small drop of ink,
Falling, like dew, upon a thought, produces
That which makes thousands, perhaps millions, think.

BYRON.

8 Purpose. Written composition differs from oral composition in that it is meant either to reach some one at a distance, or to address itself to a larger number of persons, or to be read at some future time. Indeed it is not infrequently the case that a writer has in view the accomplishment of all three of these ends not attained by oral composition. Spoken statements are often carelessly composed and quickly forgotten, but most written expressions are meant to be more or less lasting. No matter whether the composition is in the form of a letter, a diary, an essay, a history, or a story, the writer expects it to be read. Therefore it behooves him to write so that the reader not only *may* but *must* understand. In oral composition certain intonations of the voice, movements of the lips, pauses, gestures, expressions of the face, aid the speaker to express his meaning. But in written composition none of these helps are available. The word forms only are there and the reader must himself supply whatever is lacking.

9 Form. In order to help the reader to understand readily whatever we may write it is necessary that our compositions have a certain form. Legibility and neatness are aids to easy and pleasurable comprehension. A soiled or carelessly written letter, for instance, may sometimes cause the writer both shame and pecuniary loss. Since an applicant for a position is usually judged by his letter of application, a slovenly written one may cost him the position. Needless delay and annoyance may be caused by an illegible business letter.

For uniformity in class work the following mechanical rules should be adopted:

- 1 Write only on one side of the paper.
- 2 Use either black ink or the blue writing fluid which becomes black on exposure to the air.
- 3 Leave a one-inch margin at the left side of the paper. Most theme paper is now made with lines on one side only and with a wide margin ruled off from the left edge.
- 4 Put the title in the middle of the first line. Begin the principal words of the title with capitals.
- 5 Leave a line blank after the title.
- 6 Indent the first line of writing at least three fourths of an inch from the marginal line, *i.e.* one and three fourths inches from the edge. Indent likewise the first line of every group of sentences known as a paragraph. Most short compositions should contain but one or two paragraphs.
- 7 Do not divide a word at the end of a line. This is done in printing but it is not necessary in written work. If the remaining portion of the line is too short

to contain the word to be written, put the whole of the word on the next line.

The following model is prepared in accordance with these rules. Notice particularly the direct conversation written in correct form.

A Faithful Employee

"Oh, Tom! Where are you?"

"Here. What do you want?" answered the other office boy.

"A telegram has just come for Mr Condon. Had I better take it to him?"

"Why should you? It's after five o'clock. Do you think you'll get any thanks for going way up to his house, especially on a rainy night like this? You must be anxious to take a trip."

"No, I'm not, but I want to do what is right. If I could be certain that it wasn't important, I might not go."

"Take my word for it. Besides, as I said, it's after five and it's raining."

"No, I guess I'll go. It may be important. Where does he

8 Equal care should be taken with the outside of the composition. The sheets should be carefully numbered, the numbers being placed in the upper right-hand corner.

9 The sheets of the composition should then be folded lengthwise, and the name, the date, and the subject should be placed in the upper left-hand corner on the back of the last page.

NOTE. — The following abbreviations are suggested for use in correcting pupils' compositions.

- p. = punctuation.
- sp. = spelling.
- cap. = capitalization.
- ¶ = paragraph.
- No ¶ = no paragraph needed.
- s. s. = sentence structure.
- gram. = grammatical error.
- amb. = ambiguous — has more than one meaning.
- Λ = something omitted.
- ⊂ = should be one word. down⊂stairs.

EXERCISE

Rewrite each of the following in your own words, arranging the manuscript according to the preceding directions.

THE STORY OF JUSTICE

Once in an ancient city, whose name I no longer remember,
 Raised aloft on a column, a brazen statue of Justice
 Stood in the public square, upholding the scales in its left hand,
 And in its right a sword, as an emblem that justice presided
 Over the laws of the land, and the hearts and homes of the
 people.

Even the birds had built their nests in the scales of the balance,
Having no fear of the sword that flashed in the sunshine above
them.

But in the course of time the laws of the land were corrupted;
Might took the place of right, and the weak were oppressed, and
the mighty

Ruled with an iron rod. Then it chanced in a nobleman's
palace

That a necklace of pearls was lost and ere long a suspicion
Fell on an orphan girl who lived as maid in the household.
She, after form of trial condemned to die on the scaffold,
Patiently met her doom at the foot of the statue of Justice.
As to her Father in heaven her innocent spirit ascended,
Lo! o'er the city a tempest rose; and the bolts of the thunder
Smote the statue of bronze, and hurled in wrath from its left
hand

Down on the pavement below the clattering scales of the balance
And in the hollow thereof was found the nest of a magpie,
Into whose clay-built walls the necklace of pearls was inwoven.

LONGFELLOW, *Evangeline*.

ABOU BEN ADHEM AND THE ANGEL

Abou Ben Adhem (may his tribe increase)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold:
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?" — The vision raised its head
And with a look made all of sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low
But cheerily still, and said, "I pray thee, then
Write me as one that loves his fellowmen."

The Angel wrote and vanished. The next night
 It came again with a great wakening light,
 And showed the names whom love of God had blessed,
 And lo! Ben Adhem's name led all the rest.

LEIGH HUNT.

TRAY

Sing me a hero! Quench my thirst
 Of soul, ye bard!

“A beggar child . . .
 Sat on a quay's edge: like a bird
 Sang to herself at careless play,
 And fell into the stream. ‘Dismay!
 Help, you the standers-by!’ None stirred.

“Bystanders reason, think of wives
 And children, ere they risk their lives.
 Over the balustrade has bounced
 A mere instinctive dog, and pounced
 Plumb on the prize. ‘How well he dives!

“Up he comes with the child, see, tight
 In mouth, alive too, clutched from quite
 A depth of ten feet — twelve, I bet!
 Good dog! What, off again? There's yet
 Another child to save? All right!

“How strange we saw no other fall!
 It's instinct in the animal.
 Good dog! But he's a long while under:
 If he got drowned I should not wonder —
 Strong current, that against the wall!

“Here he comes, holds in mouth this time
 — What may the thing be? Well, that's prime!
 Now, did you ever? Reason reigns
 In man alone, since all Tray's pains
 Have fished — the child's doll from the slime!’

“And so, amid the laughter gay
Trotted my hero off, — old Tray, —
Till somebody, prerogativéd
With reason, reasoned: ‘Why he dived
His brain would show us, I should say.

“ ‘John, go and catch — or if needs be,
Purchase — that animal for me!
By vivisection, at expense
Of half an hour and eighteen pence
How brain secretes dog’s soul, we’ll see!’ ”

ROBERT BROWNING.

LORD ULLIN’S DAUGHTER

A chieftain to the Highlands bound
Cries, “Boatman, do not tarry!
And I’ll give thee a silver pound
To row us o’er the ferry!”

“Now who be ye would cross Lochgyle,
This dark and stormy water?”
“Oh, I’m the chief of Ulva’s isle,
And this, Lord Ullin’s daughter.

“And fast before her father’s men
Three days we’ve fled together,
For should he find us in the glen,
My blood would stain the heather.

“His horsemen hard behind us ride;
Should they our steps discover,
Then who will cheer my bonny bride,
When they have slain her lover?”

Out spoke the hardy Highland wight;
“I’ll go, my chief, I’m ready:
It is not for your silver bright,
But for your winsome lady:

“And by my word! the bonny bird
In danger shall not tarry;
So though the waves are raging white
I'll row you o'er the ferry.”

By this the storm grew loud apace,
The water-wraith was shrieking;
And in the scowl of Heaven each face
Grew dark as they were speaking.

But still as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode armed men,
Their trampling sounded nearer.

“O haste thee, haste!” the lady cries,
“Though tempests round us gather;
I'll meet the raging of the skies,
But not an angry father.”

The boat has left a stormy land,
A stormy sea before her, —
When, oh! too strong for human hand,
The tempest gathered o'er her.

And still they row'd amidst the roar
Of waters fast prevailing;
Lord Ullin reach'd that fatal shore, —
His wrath was changed to wailing.

For, sore dismay'd, through storm and shade
His child he did discover; —
One lovely hand she stretch'd for aid,
And one was round her lover.

“Come back! come back!” he cried in grief,
“Across this stormy water:
And I'll forgive your Highland chief,
My daughter! — Oh, my daughter!”

'Twas vain: the loud waves lash'd the shore,
Return or aid preventing:
The waters wild went o'er his child,
And he was left lamenting.

T. CAMPBELL.

10 Aids to interpretation. Besides purely mechanical rules for the writing of compositions we have other signs and marks which are valuable aids to the interpretation of the meaning. These are capitals, punctuation marks and abbreviations, which will be taken up in detail in the following chapter.

11 Sentences. If we would write clearly and elegantly, however, we must guard against too frequent use of abbreviations. To be correct every sentence must have a subject and a predicate. Except in expressions of command, where "you" is understood, do not omit the subject. When writing in the first person, some writers have a careless habit of leaving out the words "I" or "me." The following illustrates this fault:

Received letter of 12th inst to-day. Will see that goods are shipped at once. Can furnish only in ordinary weight, etc.

This is the form to be used in taking notes, not in careful composition.

The student should, moreover, bear in mind that it is always easier to write correct short sentences than correct long ones. Short sentences, if used to excess, make the writing jerky and broken. Long sentences, often repeated, become monotonous and tire the reader, for they are less easily understood than short ones. The short sentence, however, is often used to advantage

as an introductory or concluding sentence. Being both clear and direct, it adds strength or force to the composition. It is also used whenever the writer desires to make a word picture vivid or the movement of a story rapid and lifelike.

Compare the following paragraph (A), which is made of short sentences, with the original description in the second paragraph (B).

(A)

Ichabod Crane was a conscientious man. He never spared the rod when punishment seemed necessary. He did not take pleasure in inflicting pain. He administered justice with discrimination rather than severity. The weak he passed by with indulgence. He inflicted, however, a double portion on some little Dutch urchin.

(B)

Truth to say, he was a conscientious man, that ever bore in mind the golden maxim, "Spare the rod and spoil the child." Ichabod Crane's scholars certainly were not spoiled. I would not have it imagined, however, that he was one of those cruel potentates of the school who joy in the smart of their subjects; on the contrary, he administered justice with discrimination rather than severity; taking the burden off the backs of the weak and laying it on those of the strong. Your mere puny stripling that winced at the least flourish of the rod was passed by with indulgence; but the claims of justice were satisfied by inflicting a double portion on some little, tough, wrong-headed, broad-skirted Dutch urchin, who sulked and swelled and grew dogged and sullen beneath the birch.

In the following selection from Lamb, note that the attention of the reader is taxed, owing to the prevalence of long sentences, in endeavoring to follow the meaning of the first paragraph.

And D. has been underworking for himself ever since, — drudging at low rates for unappreciating book-sellers, wasting his fine erudition in silent corrections of the classics, and in those unostentatious but solid services to learning which commonly fall to the lot of laborious scholars, who have not the heart to sell themselves to the best advantage. He has published poems, which do not sell, because their character is unobtrusive, like his own, and because he has been too much absorbed in ancient literature to know what the popular mark in poetry is, even if he could have hit it. And, therefore, his verses are properly, what he terms them, *crotchets*; voluntaries; odes to liberty and spring; effusions; little tributes and offerings left behind him upon tables and window seats at parting from friends' houses; and from all the inns of hospitality, where he has been courteously (or but tolerably) received in his pilgrimage. If his muse of kindness halt a little behind the strong lines in fashion in this excitement-loving age, his prose is the best of the sort in the world, and exhibits a faithful transcript of his own healthy, natural mind, and cheerful, innocent tone of conversation.

D. is delightful anywhere, but he is at the best in such places as these. He cares not much for Bath. He is out of his element at Buxton, at Scarborough, or Harrogate. The Cam and the Isis are to him "better than all the waters of Damascus." On the muses' hill he is happy, and good, as one of the shepherds on the Delectable

Mountains; and when he goes about with you to show you the halls and colleges, you think you have with you the Interpreter at the House Beautiful.

Note that in the description from Irving and also in the second paragraph of the selection from Lamb, the arrangement, which consists of a combination of both short and long sentences, is more pleasing than that in either of the remaining paragraphs. In your own writing, then, try to avoid using either kind exclusively, but aim to secure variety.

12 Variety in sentence structure. The normal order of the English sentence is the subject, the predicate verb, and the object or attribute. Each of these elements may be preceded or followed by modifiers. This is the order which we naturally follow in most simple, direct statements, having but one subject and predicate. But we have already observed that the long-continued use of any one form tends to fatigue the reader and to render his reading less entertaining and instructive. Besides the simple sentence, however, we have two other forms, the complex and the compound, which provide the variation necessary for smooth and graceful composition.

The complex sentence has *one* main assertion, and one or more minor statements which serve to amplify or round out, and sometimes to complete, the meaning of the principal assertion.

The compound sentence has at least *two* main assertions; it may also have any number of minor or dependent statements.

The tumult and the scuffle were at an end. [*Simple.*]

There was something so ludicrous in the catastrophe of this learned Pheban, that I burst into an immoderate fit of laughter, which broke the whole illusion. [*Complex.*]

At first I did not comprehend him, but I soon found that the library was a kind of literary "preserve," subject to game laws. [*Compound.*]

The main statements of the compound sentence are connected by such conjunctions as *and*, *but*, *or*, etc. The dependent statements are introduced by the relatives *who*, *which*, *what*, *that*, by subordinate connectives such as *if*, *although*, *when*, *where*, etc., or by such expressions as the following:

by which	with whom
of which	in each of which
whereby	wherein
whose	a thing which
by whom	a circumstance that
to which	a plan which
through which	from which
to whom	from whom
by means of which	toward whom
near which	seeing whom
under which	fearing which
by reason of which	knowing that

13 Unity. Many sentences which are composed of statements loosely connected by "ands" and "buts" can be made to express the intended meaning much more smoothly and clearly if they are reconstructed by the use of some of the connecting phrases listed above.

Especially will this be true if the thought connection is close. Whenever the thought connection is not close these sentences should be separated into a number of independent sentences. In general, the complex sentence denotes closer relation between the statements than does the compound. The latter, however, is more easily constructed than the former, and the student is led into the common fault of making too frequent use of "and" and "but." It is far better to write several short sentences in succession than to connect several complete statements by these conjunctions. Crowding too many thoughts into one sentence either in this way or by placing one relative clause after another destroys the unity or "oneness" of the sentence.

14 Coherence. Besides being a unit, a sentence should also be coherent or clear. One of the most common faults of this kind consists in placing a phrase out of its natural order. A second violation of coherence consists in leaving the reader in doubt as to the antecedent of some pronoun in the sentence. The student should try to make his meaning so clear that the reader cannot fail to grasp it. Often a very ludicrous meaning is given to the sentence by such an error.

He found some apples on the trees *which* he ate.

When my sister came home *feeling tired* I laid aside my work and talked to her.

The city is situated on a river and *it* is very beautiful.

Wanted—A young girl to care for baby, *white or colored*.

EXERCISE

(1)

Rewrite the following sentences, using dependent instead of independent constructions:

One summer night I was sitting on a pier and I watched the steamboats large and small going up and down.

The night advances and all becomes peaceful and quiet.

The sun had just risen and it lighted up what had, but a moment before, been dark and somber.

Shylock lends money and he charges exorbitant interest.

At evening we see the sun gradually sinking behind the mountains and it appears as though the whole sky were on fire.

His employer is a kind old gentleman and the man is very rich.

The two boys were alone in a little office on Walker Street and their employer had already left for his home and his home was two miles away.

She passed down the long street and she carried her chaplet of beads and her missal.

Go to Priscilla and say that a blunt old captain offers her his hand and heart and he is a man of actions not of words.

Rebecca made her way to the palfrey of the Saxon lady and she knelt down.

(2)

Reconstruct the following, dividing it into three sentences:

Striking a full blow at the Templar, the knight reined back his steed and in this way he escaped the charge of Athelstane and Front-de-Bœuf, and when their aim was eluded, these knights rushed up from opposite sides, almost running their horses against each other but recovering their horses, they continued the attack.

(3)

Rewrite the following, making one simple sentence, one complex sentence, and one compound sentence.

Rip was a great favorite among the good wives of the village. They took his part in family squabbles. They talked these matters over in their evening gossipings. They laid the blame on Dame Van Winkle. The children hailed his appearance with joy. He helped them with their sports. He told them long stories of ghosts, witches, and Indians. There was a great error in Rip's composition. He had an insuperable aversion to all kinds of profitable labor.

(4)

Combine the following statements into sentences of considerable length:

Among these was a burly, roaring, roystering blade. His name was Abraham. The Dutch abbreviation for Abraham was Brom. Brom was the hero of the country round. The country rang with his feats of strength and hardihood.

It was a fine autumnal day. It was late in the afternoon. Rip was panting and fatigued. He threw himself on a green knoll. The knoll was covered with mountain herbage.

Miss Barker provided me with some literature. It was in the shape of three or four handsomely bound fashion books. They were at least ten or twelve years old. She put a little table and a candle for my benefit. She said young people liked to look at pictures.

John Alden rushed into the open air. He was perplexed and bewildered. He was like a man insane. He wandered alone by the seaside and bared his head to the east wind. He was cooling his heated brow.

My friend was unfortunate. He embarked his property in large speculations. He had been married but a short time. A

succession of sudden disasters came. His fortune was swept from him. He found himself reduced to poverty.

He wears a broad-brimmed hat. About his neck is a huge roll of colored handkerchief. It is knotted and tucked in at the bosom. He has in summer time a large bouquet of flowers. He wears his bouquet in his buttonhole. It is probably the present of some enamored country lass.

(5)

Correct the following violations of unity by rewriting in short, well-constructed sentences:

He was a frequent gunner and fisher; he sailed his boat himself; he had a fine one presented to him by a ship-joiner; he had fowling-pieces presented to him by one that loved him.

He was six feet tall, he was over eighty years old, his sons were massive, clean, bearded, tan-faced, handsome.

Above the porch rose a belfry within which hung a weather-beaten bell, the feeble sounds, of which had been heard by the knight who had lost his way in the forest.

The river that flows at the foot of the garden that is behind the house is overhung by tall elms that grow on its banks.

I have a friend who knows some one who used to attend your church.

I was interested in the book that you loaned me and it was fascinating and I was sorry when I finished it.

We met a man who was walking along the path that leads to the rocks which are at the water's edge.

Ivanhoe is a very interesting book which treats of the life and times of Richard the Lion-Hearted who returned to England in disguise and entered the tournament and there he fought very bravely in behalf of Ivanhoe.

The children are going to the country and some ladies are going with them for they will be on a farm which is near a lake and there are swans and boats which the children will be allowed

to use and swings and games and plants are all around and I am sure they will have a good time.

My uncle who is an old man asked my sister who was studying her lesson which was very difficult to go to the store for him and she refused and mother thought that she was disagreeable but I said that it was cold and the snow was deep and I did not think that she ought to go.

(6)

Correct the following violations of coherence:

Ask him if he is in the city to let me know.

Apply this cream when the skin is perfectly dry and rub it until it disappears.

Picking up her bundle with much difficulty she resumed her journey.

The Spectator was often in the company of the good chaplain during his visit at Coverley Hall.

Did you return the book to the library that I borrowed?

Uncle John lent me his gun for the day which he bought yesterday.

Dr. Goldsmith traveled on foot over a large part of Europe and it was very difficult.

The mother abandoned her child who seemed utterly heartless.

A sermon is a discourse based on a text chosen from Scripture which appeals to the conscience.

The fruit was packed in a box which we ate and it came from California.

Lost — A black handbag containing two letters and a bunch of keys on the way to Troy.

All helped themselves to the contents of the basket including my sister.

Many persons were poisoned by eating fungi at the camps that were supposed to be mushrooms.

He had a small head and large green glassy eyes which was flat at the top.

It is a little house with a vine covering the front which was planted by former tenants.

The yellow birds left the nest in order to search for food which was then quickly destroyed by the envious catbirds.

Being in a distant land I suppose you do not know how we spend our Friday afternoons in school.

When the baby sister was taken ill, Mary sent for Ella, who came after she was dead but seemed very stiff and cold.

Crane used to quote Cotton Mather to us until we were tired of him.

15 Introductory sentences. Perhaps one of the most vexatious problems to be solved in writing a composition is the question, "How shall I begin it?" Every composition must have some attempt at an introductory sentence, or else it sounds blunt and awkward. In this capacity the complex sentence is at its best. No other form is so often and so satisfactorily used. The dependent clause beginning with *when, since, where, why*, etc., and the participial constructions, make smooth and pleasing introductions. If the sentence is long, or if two or more sentences have an introductory function, we often set them apart in an introductory paragraph, the purpose of which is to give the reader an idea of the subject of the composition. Formal introductions may give the subject, the theme, or some idea of the scope of the work, the purpose of the author, or the way in which he means to treat his subject.

For instance, the subject of the composition following the introductory paragraph given below is William

Hamilton Gibson; the theme, some account of his life and works. Note how this paragraph seeks to justify the composition:

Three men have done more than any others to inspire our generation with the love of nature. They are Henry D. Thoreau, John Burroughs, and William Hamilton Gibson. Thoreau, when the generation was young, challenged it to come out of doors, live in a shanty, and see as much of the world as he saw. John Burroughs, in later years, has acted as guide to a multitude of minds, eager to be "personally conducted" to field and forest. William Hamilton Gibson, besides winning many feet into those "highways and byways" whose charms he taught us to feel, was fortunate in his exceptional power to bring nature to the very eyes of men in the works of his pencil, with which he made luminous — literally "illustrated" — his pages. This alone would be a justification of some account of his life and work.

"Abraham Lincoln" is the subject introduced by the following paragraph. The book is a story in which he appears "a true picture in a framework of fiction," while the purpose of the composition is to show how his character was formed. Observe how the subject is introduced and the purpose of the work briefly stated in a single sentence:

Abraham Lincoln has become the typical character of American institutions, and it is the purpose of this book, which is a true picture in a framework of fiction, to show how that character, which so commanded the hearts and confidence of men, was formed.

Other ways of introducing a composition are (a) by using a quotation, followed by a sentence showing how the quotation applies to the subject to be considered, (b) by using a direct question, (c) by plunging directly into the subject matter, as in the last paragraph quoted above. Irving in his *Sketch Book* heads each selection with an appropriate quotation. Such long quotations, however, are not to be used in short themes. Unless the composition is very long an introduction should not contain over fifty or seventy-five words. In daily themes of one page be careful not to make your introduction too long; one well-constructed sentence is usually sufficient. Study carefully the selections given below.

Sera tamen respexit.
Libertas.

— VIRGIL.

A clerk I was in London gay. — O'KEEFE.

If peradventure, Reader, it has been thy lot to waste the golden years of thy life, thy shining youth, in the irksome confinement of an office; to have thy prison days prolonged through middle age down to decrepitude and silver hairs, without hope of release or respite; to have lived to forget that there are such things as holidays or to remember them but as the prerogatives of childhood; then, and then only, will you be able to appreciate my deliverance.

LAMB.

The above selection shows the way in which Lamb introduces his essay, *The Superannuated Man*. In this case, however, the quotations are not properly a part

of the introduction itself, but are appropriately applied to the whole essay. Notice that the author addresses the reader directly and writes in the first person.

In the following sentence, which forms a brief introduction to Bacon's *Essay on Friendship*, the quotation is a part of the composition:

It had been hard for him that spake it to have put more truth and untruth together in few words than in that speech, " Whosoever is delighted in solitude is either a wild beast or a God."

Notice that in both of the preceding selections as well as in the following, which is the opening sentence of *The Legend of Sleepy Hollow*, the sense of the sentence is not completed until the end is nearly reached. The sentence could not be brought to a close before the word " port " is reached. This method of disposing of time and place expressions, or participial phrases, by placing them at the beginning before the main statement, is worthy of imitation:

In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient navigators the Tappaan Zee, and where they always prudently shortened sail, and implored the protection of St. Nicholas when they crossed, there lies a small market town or rural port, which by some is called Greensburgh, but which is more generally and properly known by the name of Tarrytown.

The following introductions suggest the time and place of the action, and introduce the principal characters:

And the first gray of morning filled the east,
And the fog rose out of the Oxus stream.
But all the Tartar camp along the stream
Was hushed, and still the men were plunged in sleep.
Sohrab alone, he slept not; all night long
He had lain wakeful, tossing on his bed:
But when the gray dawn stole into his tent,
He rose, and clad himself, and girt his sword,
And took his horseman's cloak, and left his tent,
And went abroad into the cold wet fog,
Through the dim camp to Peran-Wisa's tent.

ARNOLD, *Sohrab and Rustum*

Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-tower'd mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazelwood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

Here on this beach a hundred years ago,
Three children of three houses, Annie Lee,
The prettiest little damsel in the port,
And Philip Ray, the miller's only son,

And Enoch Arden, a rough sailor's lad
Made orphan by a winter shipwreck, play'd
Among the waste and lumber of the shore,
Hard coils of cordage, swarthy fishing-nets,
Anchors of rusty fluke, and boats updrawn.

TENNYSON, *Enoch Arden*.

Hawthorne, in *Peter Goldthwaite's Treasure*, plunges directly into the story by introducing conversation in the form of direct questions:

"And so, Peter, you won't even consider of the business?" said Mr. John Brown, buttoning his surtout over the snug rotundity of his person, and drawing on his gloves. "You positively refuse to let me have this crazy old house, and the land under and adjoining, at the price named?"

16 Concluding sentences. If the question first to be considered is that of a proper beginning, no less important is the problem of a conclusion. In a short theme no more than one sentence is needed; in a longer composition a paragraph is usually devoted to this purpose. Here again the complex sentence and the participial construction may be brought into use with good effect. Many authors of long stories or of books both begin and end with quotations. If the quotation is apt and pithy, its use is to be recommended, but for short compositions its use is too stilted and roundabout to be tolerated.

As in most introductions the writer necessarily tries to lead up to the subject to be considered, so in most

conclusions he endeavors to look back over the matter presented and to give a summing up or a result of what has been told in the body of the composition. In daily themes of from one to two hundred words, however, no formal summary is needed; a single sentence is usually sufficient.

The following synopsis of Hawthorne's "David Swan" will serve to illustrate how the author in his concluding paragraph gives a brief summing up of the story he has related and fastens it in our minds by drawing a moral from it:

David Swan at the age of twenty started on the high road from his native place in New Hampshire to the city of Boston, where his uncle, a small dealer in the grocery line, was to take him behind the counter. After journeying on foot from sunrise until nearly noon, he stopped under the shade of a tuft of maples and lay down to await the coming of the stage-coach. And this is what befell him. While he lay sound asleep in the shade, many people passing to and fro looked in upon him, among them an elderly merchant and his wife whose carriage had broken down near the spot. Being attracted by the innocence and open countenance of the sleeper, they discussed the advisability of taking him into their home of luxury to fill the place which had been left vacant by the death of their only son. Their coach was ready, however, before they came to any conclusion, and they left David to enjoy his nap unmolested. Scarcely had they gone when a pretty young girl came along and turned aside into the shelter of the maple trees, where she found the young man asleep by the spring. She was about to hurry away, when she noticed a monster of a bee about to settle on the eyelid of David Swan. Having driven the bee away with her handkerchief, she lingered to become deeply infatuated with the sleeping youth, but she did not awaken him; she left

him with the love in her heart unspoken. She, in turn, was hardly out of sight when two villains, who lived by whatever the devil sent them, stumbled upon David's hiding place. They had planned to kill and rob him of whatever funds he might happen to have, when they were interrupted by a dog, which came in beneath the maple trees. Thinking that the dog's master must be close behind, they made quickly off. Unconscious of all that was going on about him, David slept soundly on until, his weariness being over, he was awakened by the sound of the stage-coach upon the road

And then the author concludes :

Up mounted David, and bowled away merrily towards Boston, without so much as a parting glance at that fountain of dreamlike vicissitude. He knew not that a phantom of Wealth had thrown a golden hue upon its waters — nor that one of Love had sighed softly to their murmur — nor that one of Death had threatened to crimson them with his blood — all, in the brief hour since he lay down to sleep. Sleeping or waking, we hear not the airy footsteps of the strange things that almost happen. Does it not argue a superintending Providence, that, while viewless and unexpected events thrust themselves continually athwart our path, there should still be regularity enough, in mortal life, to render foresight even partially available ?

The following is sufficient conclusion for a short theme giving an account of the ancient mariner's rescue by the pilot and the hermit :

Then the ancient mariner was shriven by the holy hermit, but he was not wholly free of penance, for he was compelled at times to tell his story to certain persons whom he was given power to recognize.

EXERCISE

(1)

Tell why the conclusion of Macaulay's *Horatius* is a good one.

(2)

Show how the conclusion of *one* of the following completes the general plan of the story; point out the moral and a result of the story told in *The Ancient Mariner* or *The Vision of Sir Launfal*.

(3)

Write an introductory sentence and a concluding sentence for a short theme on "Black Auster in Battle," "Life-in-Death Wins the Ancient Mariner," or "The Second Meeting of Sir Launfal and the Leper."

(4)

Write an introductory sentence for a short theme describing the personal appearance of one of your acquaintances.

(5)

What word in the next to the last stanza of Browning's *Tray* given on pages 32, 33 refers to the introduction and thus rounds out the story?

17 Length of paragraphs. Most short themes of one page need have but one paragraph, or at most a short introduction with a long paragraph following. In paragraphing, the following directions should be observed.

1 Do not make too many paragraphs. It is better to write a paragraph two pages in length than to indent for every sentence.

2 In reporting direct conversation, put the speech of each person in a paragraph by itself.

3 Remember that each paragraph should have *one* central thought or topic; all the sentences in that paragraph should in some respect bear upon that main theme.

18 Notes. Unless one has a remarkable memory the taking of notes is an invaluable aid in composition. Notes are guide posts on the road to composition. Suppose you make a visit to a foundry with a view to writing a sketch for class room work. You would perhaps be unable to remember all the successive steps and minute details of the process of casting unless you should take notes on the spot. Most good writers have followed this plan. Whenever you find a particularly happy expression, a word that gives the precise shade of meaning that you desire, write it down. Whenever you make an interesting visit to a noted or beautiful place, put on paper the points that seem to you most worthy of notice. If you see a fine picture, enter in your note book a brief description of the details, and the impression it made upon you.

Complete sentences are not needed; hasty note-taking necessitates abbreviation.

Rode around the lake — quiet — trees mirrored in water — sailboat at upper end — sails flapped lazily — two men fishing, etc.

Remember that the first requisite to really good writing is clear seeing, but inasmuch as we may not be able at the time of writing to recall exactly the details we desire, we need, in such case, the prompting that good notes can offer.

EXERCISE

(1)

Visit some place of historical interest near you, writing down the items that you noticed particularly.

(2)

Note the details that impress you while watching a beautiful sunset.

(3)

Observe some beautiful picture, writing down the points that you most admire and the thoughts that occur to you while looking at it.

(4)

Visit a factory or a shop where some article is made; note the successive steps in the process.

(5)

Note the different objects and incidents observed during a walk or ride.

(6)

Take notes of a lecture or sermon that you attend. Put down the main heads of the address, and perhaps enough under each division to recall to you the illustrations given. Also write at the end the conclusion or inference that the speaker draws.

19 Outlines. Notes upon any one subject form, when properly arranged, a *topical outline*. The following method is useful for arranging:

Write on separate slips of paper the main thoughts to be told in the composition; also the minor details to be brought in under each topic. Place in one group all those bearing upon any one central thought. Then

arrange the groups in whatever you think is the best order and number them I, II, III, IV, etc. Sort the slips in each group and number them 1, 2, 3, etc. Arrange the slips of the first group in the following manner and copy:

- I Central or main thought.
 - 1 Details to be mentioned.
 - 2 " " "
 - 3 " " "

Proceed in this wise with all the groups. When you have finished copying you will have a topical outline for your composition. Each of the main divisions, or groups, I, II, III, etc., should represent a paragraph or one topic of the composition, while 1, 2, 3, etc., denote the details to be mentioned in that paragraph. Observe carefully the form of the following outline:

AT THE TIME OF THE SPRING FLOODS

- I Introduction — Time and place.
 - 1 Narrow valley containing stream.
 - 2 Spring of year.
 - 3 Heavy rains and melting snow.
 - 4 River a deep, black torrent.
- II Mary Hartwick discovers the condition of the old railroad bridge.
 - 1 Has been staying with a sick neighbor below the bridge.
 - 2 Hurrying home late at night.
 - 3 Sees water rising.
 - 4 Hears a crash.
 - 5 Truth flashes over her — part of bridge swept away.

III She remembers that the express is soon due and hurries home for lantern.

- 1 Slips and falls.
- 2 Limpes on — so slowly, she thinks.
- 3 Finds her husband gone from home.
- 4 Lantern out of place.
- 5 Finally hurries out with lighted lantern.

IV She saves the train.

- 1 Hears the shriek of the whistle.
- 2 Faster she hurries.
- 3 Reaches end of bridge as headlight appears.
- 4 Waves lantern — Will they see in time?
- 5 Train slackens and stops two feet from bridge.

V Conclusion — Her reward.

- 1 Passengers and trainmen crowd about the fainting woman.
- 2 Man appears and takes her in his arms.
- 3 Her husband, unexpectedly called away, was on train she saved.

EXERCISE

Let the teacher develop by skillful questioning of the class enough material for a brief composition suggested by the following hints; the class should then arrange in order the material gathered, making a topical outline on the blackboard; finally let members of the class give orally in complete statements the facts grouped in each paragraph:

Boys — boat — accident — dog.

The story may then be written for a subsequent lesson.

Topical outlines of selections already written should also be made. These are really thought analyses; the process is a dissecting of the composition. This is, however, much easier than forming an original outline, for the order of the thoughts is fixed. Study the following selection and its outline. Notice the correspondence between each paragraph of the text and each main division of the outline. Note, too, how each paragraph takes up only one phase of the description, and how the conclusion completes the whole by referring to the balcony which is mentioned in the introduction.

IN GRANADA

I occasionally amused myself with noting from my balcony the gradual changes of the scenes below, according to the different stages of the day.

Scarcely has the gray dawn streaked the sky, and the earliest cock crowed from the cottages of the hillside, when the suburbs give sign of reviving animation; for the fresh hours of dawning are precious in the summer season in a sultry climate. All are anxious to get the start of the sun, in the business of the day. The muleteer drives forth his loaded train for the journey; the traveler slings his carbine behind his saddle and mounts his steed at the gate of the hostel; the brown peasant from the country urges forward his loitering beasts, laden with panniers of sunny fruit and fresh dewy vegetables, for already the thrifty housewives are hastening to the market.

The sun is up and sparkles along the valley, tipping the transparent foliage of the groves. The matin bells

resound melodiously through the pure bright air, announcing the hour of devotion. The muleteer halts his burdened animals before the chapel, thrusts his staff through his belt behind, and enters with hat in hand, smoothing his coal black hair, to hear a mass and to put up a prayer for a prosperous wayfaring across the sierra. And now steals forth on fairy foot the gentle señora, with restless fan in hand and dark eye flashing from beneath the gracefully folded mantilla; she seeks some well-frequented church to offer up her morning orisons. . . .

As the morning advances, the din of labor augments on every side; the streets are thronged with man and steed and beast of burden, and there is a hum and murmur, like the surges of the ocean.

As the sun ascends to his meridian, the hum and bustle gradually decline; at the hight of noon there is a pause. The panting city sinks into lassitude, and for several hours there is a general repose. The windows are closed, the curtains drawn, the inhabitants retired into the coolest recesses of their mansions: . . . the peasant and the laborer sleep beneath the trees of the Alameda, lulled by the sultry chirping of the locust. The streets are deserted, except by the water carrier, who refreshes the ear by proclaiming the merits of his sparkling beverage, "colder than the mountain snow."

As the sun declines, there is again a gradual reviving, and when the vesper bell rings out his sinking knell, all nature seems to rejoice that the tyrant of the day has fallen. Now begins the bustle of enjoyment, when the citizens pour forth to breathe the evening air, and revel away the brief twilight in the walks and gardens.

As night closes, the capricious scene assumes new

features. Light after light gradually twinkles forth; here a taper from a balconied window; there a votive lamp before the image of a saint. Thus, by degrees, the city emerges from the pervading gloom, and sparkles with scattered lights like the starry firmament. Now break forth from court and garden, and street and lane, the tinkling of innumerable guitars, and the clicking of castanets, blending, at this lofty height, in a faint but general concert.

IRVING, *The Alhambra*.

TOPICAL OUTLINE

IN GRANADA

- I Introduction.
 - 1 Point of view — balcony.
 - 2 General thought of whole — scenes at different stages of the day.
- II Busy stir of early summer morning before sunrise.
 - 1 Cock crow.
 - 2 Reasons for early rising — hot climate, etc.
 - 3 Muleteer with train.
 - 4 Traveler on steed.
 - 5 Peasant with produce for market.
- III Sunrise and devotional hour.
 - 1 Effect of sunrise.
 - 2 Ringing of matin bells.
 - 3 Devotional hour.
 - (a) muleteer.
 - (b) señora.
- IV As the morning advances business increases in streets.
 - 1 Men, horses, beasts of burden.
 - 2 Hum and murmur of traffic.

V Decline of business at noon and the stillness of afternoon.

- 1 Hum of business decreases.
- 2 General repose.
- 3 Windows shut.
- 4 Curtains drawn.
- 5 Inhabitants in houses.
- 6 Peasants asleep in parks.
- 7 Streets deserted.

VI Gradual revival of life at sundown.

- 1 Vesper bells.
- 2 Nature rejoices.
- 3 Bustle of enjoyment — citizens come out to enjoy evening air and twilight.

VII Scene as night closes — new features.

- 1 Lights.
 - (a) taper.
 - (b) votive lamp.
- 2 Music.
 - (a) guitars.
 - (b) castanets.
- 3 Conclusion.

The phrase *at this lofty height* rounds out and completes the whole by referring to the introduction.

EXERCISE

(1)

Make topical outlines of at least two chapters from one of the books you have read this year. [The following are suggested: *Walden*, Chaps. VIII and IX; *Treasure Island*, Chaps. II and XXVI; *Ivanhoe*, Chaps. XII and XLII; *Quentin Durward*, Chaps. XXI and XXXV.]

(2)

Write the story, "At the Time of the Spring Floods," as outlined on pages 56, 57, making the paragraphs in the composition correspond to the divisions indicated in the outline.

(3)

Make a topical outline for a brief account of one of the following topics from American history, giving causes in the introduction and results in the conclusion: War of 1812-14, Mexican War, Spanish-American War.

CHAPTER III

REVIEW OF CAPITALIZATION AND PUNCTUATION

Do not think that the knowledge of any particular subject cannot be improved merely because it has lain without improvement. WATTS.

20 Use. In the preceding chapter the use of capitals and punctuation were mentioned as being valuable aids to the interpretation of written composition. Formerly punctuation marks were freely used to indicate pauses to be observed in reading. The tendency at present, however, is away from the liberal use of punctuation marks, especially of commas. In general we may say that only such marks are used as will render the meaning of the writer easily and unmistakably clear. The importance of accuracy in punctuation cannot be too strongly urged. Not only is it an evidence of good scholarship, but there have been many cases in which large fortunes or other momentous questions have hung upon the omission or insertion of a comma or upon the determination of whether a particular mark was intended for a comma or a period.

In the following paragraphs notice how much easier it is to grasp the thought of the second paragraph than of the first where capitals and punctuation marks are omitted.

father father exclaimed a piercing cry from out the mist it is i alice thy own elsie spare oh save your daugh-

ters hold shouted the former speaker in the awful tones of parental agony the sound reaching even to the woods and rolling back in solemn echo

“ Father, father! ” exclaimed a piercing cry from out the mist, “ it is I, Alice, thy own Elsie! Spare, oh, save your daughters! ” “ Hold,” shouted the former speaker in tones of parental agony, the sound reaching even to the woods and rolling back in solemn echo.

The usage of these signs, which is on the whole an outgrowth of common sense and convenience, is now embodied in certain more or less firmly established rules for punctuation and capitalization.

21 Rules for capitalization. The following are the general rules for the use of capitals:

1 A capital should be used to begin the first word of a sentence.

When you are ready, we shall begin.

2 A capital should be used to begin the first word of every line of poetry.

Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot on sea and one on shore,
To one thing constant never.

3 The first word of a direct quotation making complete sense should begin with a capital.

The boy asked, “ Don’t you think it’s time for father to be here? ”

4 Proper names, including names of the Deity and words derived from them, should begin with capitals. [See special rules below.]

England, English, Mary, Queen Elizabeth, Jehovah.

5 Most abbreviations should begin with capitals.

A.M. (master of arts) Mr a.m. (forenoon).

6 A capital should be used to begin phrases and clauses used as separate headings.

Words and their uses.

7 The pronoun I and the interjection O are always capitals.

8 The letters used in Roman notation are usually capitals. Small letters, however, are often used in referring to chapters, sections, etc., and are nearly always used in numbering the pages of a preface.

Chap. VIII or chap. viii, but Louis XIV.

The following **special rules** for proper names should be observed:

1 The tendency at present is to omit capitals in writing class names of places.¹

New York city, city of New York, Atlantic ocean, Fifth avenue, Adirondack mountains, State street, Mississippi river.

We sometimes speak of the Atlantic, the Mississippi, etc., without using the class word, but in names like

¹ This usage is in accordance with the editing rules of the New York State Education Department.

Lake George, Lake Ontario, Long Island, Kansas City, etc., the class name is never omitted. It has therefore become a part of a compound name and is capitalized according to the following rule:

2 The parts of a compound proper name are always capitalized, as are also the titles of people when they precede, but not when they follow, the name.

John Quincy Adams, Daniel Webster, President Roosevelt, General Jackson, Roosevelt, president of the United States, Holy Bible.

3 In writing the titles of books, poems, etc., and the names of the Deity, only the important words begin with capitals.

Holy One of Israel, When Knighthood was in Flower, Hanging of the Crane.

Still more radical is the use in libraries, where, in writing the names of books for catalogues and indexing, only the first word is begun with a capital.

Decline and fall of the Roman empire.

The winning of the west.

This, however, is too far in advance of the present use for the student to follow.

In general it may be said that for every use of a capital letter there must be a sufficient reason. There was a time when, for the sake of bringing the important ideas prominently forward, every noun in the sentence was capitalized. In the German language this is still the rule. In English, however, the movement is con-

stantly away from the abundant use of capitals. Indeed a too liberal use of them is quite as bad as the failure to use them where they are necessary.

EXERCISE

Give a reason for the use of each capital in the following:

(1)

OMAHA, NEBRASKA, June 10. A severe storm swept over James and Pike counties yesterday at three o'clock, killing thirteen persons and seriously injuring twenty-one. Two small villages, Canton and Fairburn, were completely destroyed. *New York Herald*.

(2)

Many parts of the *Pilgrim's Progress*, such as the combat with Apollyon, would seem forced if we did not remember the spiritual meaning of the bluntly told story. The same is true of those passages in Spenser's *Faery Queene* that tell of enchantments and monsters. CAIRNS.

(3)

And in languages so mongrel in breed as the English, there is a fatal power of equivocation put into men's hands, almost whether they will or no, in being able to use Greek or Latin words for an idea when they want it to be awful; and Saxon or otherwise common words when they want it to be vulgar. What a singular and salutary effect, for instance, would be produced on the minds of people who are in the habit of taking the form of the "Word" they live by, for the power of which that Word tells them, if we had always either retained, or refused, the Greek form "biblos" or "biblion" as the right expression for "book"—instead of employing it only in the one instance in which we wish to give dignity to the idea, and translating it into English everywhere else. How wholesome

it would be for many simple persons if, in such places (for instance) as Acts xix 19, we retained the Greek expression instead of translating it, and they had to read, "Many of them also which used curious arts, brought their Bibles together and burnt them before all men; and they counted the price of them, and found it fifty thousand pieces of silver!" Or if, on the other hand, we translated where we retain it, and always spoke of "the Holy Book" instead of "Holy Bible," it might come into more heads than it does at present, that the Word of God, by which the heavens were of old, and by which they are now kept in store, cannot be made a present of to anybody in morocco binding.

RUSKIN, *Sesame and Lilies*.

(4)

Then the maiden clasped her hands and prayed
That saved she might be;
And she thought of Christ who stilled the waves
On the lake of Galilee.

LONGFELLOW, *The Wreck of the Hesperus*.

Rewrite the following according to the preceding rules:

(5)

tent on the beach, tales of a traveler, sheridan's school for scandal, north america, james russell lowell, missouri river, pacific ocean, scott and denney's composition and rhetoric, cape cod bay, mount holyoke, rocky mountains, university of california, oliver twist, motley's rise of the dutch republic, paradise lost, oliver wendell holmes, arctic ocean, city of san francisco, the great jehovah, king of england, king edward vii, astor house, lake erie, mediterranean sea, city of mexico, cape may, hudson's bay, connecticut river, city of albany, governor higgins, harvard university, british columbia, sea of galilee.

(6)

the man is an englishman.

george washington fought in the french and indian war.

william penn founded the city of philadelphia.

mrs burton, who lives in chicago, visited my cousin in detroit last week.

the present german emperor is called kaiser wilhelm.

king george v is related to the emperor of russia through his mother, queen alexandra, who is aunt to emperor nicholas.

(7)

. . . to thine own self be true;
and it must follow, as the night the day,
thou canst not then be false to any man.

SHAKESPEARE.

with throats unslaked, with black lips baked,
we could nor laugh nor wail;
through utter drought all dumb we stood!
i bit my arm, i sucked the blood,
and cried, "a sail! a sail!"

SAMUEL TAYLOR COLERIDGE.

(8)

"now," said wardle, after a substantial lunch, "what say you to an hour on the ice? we shall have plenty of time."

"capital!" said mr benjamin allen.

"prime!" ejaculated mr bob sawyer.

"you skate, of course, winkle?" said wardle.

"ye-yes; o yes," replied mr winkle. "i-i- am rather out of practice."

"o, do skate, mr winkle," said arabella. "i like to see it so much."

"o, it is so graceful," said another young lady.

CHARLES DICKENS.

22 Rules for the period. A period is used after every statement or command, *i.e.* after every sentence that is neither exclamatory nor interrogative.

Shut the door. The members voted upon the question.

A period is placed after most abbreviations.

e.g. A.B. st. (street)

23 Abbreviations. The following is a list of the abbreviations in common use. Remember that while most abbreviations begin with capitals and are followed by periods, there are a few conspicuous exceptions. Note these carefully.

A.B. bachelor of arts.

B.C. before Christ.

A.D. *anno Domini*, in the year of our Lord or after Christ.

a.m. *ante meridiem*, before noon.

p.m. *post meridiem*, after noon.

A.M. master of arts.

P.M. postmaster.

D.D. doctor of divinity.

D.D.S. doctor of dental surgery.

LL.D. doctor of laws.

M.D. doctor of medicine.

D.V.M. doctor of veterinary medicine.

Ph.D. doctor of philosophy.

e.g. *exempli gratia*, for example.

etc. *et cetera*, and others, and so forth.

ibid. the same (used in references).

inst. of the present month.

ult. of the last month.

jr junior (no period).

sr senior (no period).

no. *numero*, number.

do. or *ditto*, the same.

C. O. D., collect on delivery.

Anon. anonymous, writer unknown

i.e. *id est*, that is.

N.B. *nota bene*, note well, take notice.

p. page.

pp. pages.

pro tem. *pro tempore*, for the time being.

viz *videlicet*, namely (no period).

vs *versus*, against (no period).

MS. manuscript.

MSS. manuscripts.

Mt mountain (no period).

St saint (no period).

Co. company.

In writing the address or superscription on letters the following are used:

st. street.

E. east.

co. county.

S. south.

av. avenue.

W. west.

R.F.D. rural free delivery.

$\frac{c}{o}$ in care of.

N. north.

The following are abbreviated when used as titles, before the name; otherwise they are written out in full:

Dr doctor (no period).

Pres. president.

Mr mister (no period).

Sec. secretary.

Mrs mistress (pronounced missis, no period).

Gen. general.

Mlle. mademoiselle.

Capt. captain.

Mme. madame.

Lieut. lieutenant.

Messrs. messieurs, gentlemen.

Col. colonel.

Sup't (apostrophe) super-intendent (no period).

Rev. reverend.

Prof. professor.

Gov. governor.

Hon. the honorable.

It is perhaps more elegant not to make use of such contractions as "can't," "won't," "doesn't," "hasn't," etc., except when quoting directly.

EXERCISE

(1)

Review the abbreviations for the names of the states.

(2)

Review the arithmetical abbreviations, for barrel, quart, pint, etc.; also the abbreviations used in writing and receipting bills.

(3)

The names of what months of the year are abbreviated?

24 Rules for the comma. The present tendency is to omit commas whenever possible; no more should be inserted than are necessary to make the meaning clear.

1 Words or phrases in pairs need a comma after each pair.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

2 Such phrases and words as "I think," "I hear," "indeed," "also," "however," introduced between the parts of a sentence, should be set off by commas.

This is, however, not the question to be considered.

This man before me is, in my judgment, the culprit.

3 Phrases and clauses which, although subordinate, are by inversion placed at the beginning of sentences,

are usually separated from the rest of the sentence by a comma. This rule, however, is not invariable.

Having completed the work, the man departed.

4 A comma is used when a coördinate conjunction is omitted.

Men, women and children ran to the fire.

The boy studied Latin, algebra, history and civics.

If the last conjunction is omitted, a comma is also placed after the series.

Planks, trees, houses, debris of all kinds, were being carried down the river.

5 Expressions placed between the parts of a quotation should be separated from the rest of the sentences by commas.

“Well,” said he, “I am sure I do not know what to do.”

6 Words in apposition with their modifiers are set off by commas; when, however, the first term is a general or class name, the comma is omitted.

Longfellow, the poet, was a professor in Harvard.

The poet Longfellow was a professor in Harvard.

7 Nouns or phrases used in direct address should be set off by commas.

John, listen to what I am saying.

I am sure, my dear sir, that you will agree with me.

8 Non-restrictive relative clauses are separated from the rest of the sentence by commas.

The girl who lent me the book was not at the desk.
[*Restrictive.*]

This girl, who is my cousin, found the book and returned it to me. [*Non restrictive.*]

9 Quotations following the verb of saying are usually separated from that verb by a comma. If the quotation is very long, a colon may be used.

Quoth he, "The pen is mightier than the sword."

EXERCISE

Capitalize and punctuate the following, giving the reason for each change made:

with my idea of the rector derived from a picture in the dining-parlor stiff and stately in a huge full-bottomed wig with gown cassock and bands and his hand upon a copy of the only sermon he ever published — it was strange to read these letters

you know i suppose that my sister is coming home today
silas marnier one of the best books i ever read was written by a woman

irving was a native of new york hawthorne of new england
indeed i believe the man tries to do right

sitting on the veranda of a cottage by the seashore i was interested in watching the people as they went about their different occupations

motherwort catnip plantain tansy wild mustard — what a homely human look they have!

the stately trees the moon and shining stars the softly-stirring wind the overshadowed lane the broad bright country side they all kept watch

the odd little man who had addressed rip led the way up the mountain

a civil war indeed is like the heat of a fever

surely saith he i had rather a great deal men should say there was no such man at all as plutarch than that they should say that there was one plutarch that would eat his children as soon as they were born as the poets speak of saturn

i must have books pictures theatres chit-chat scandal jokes ambiguities and a thousand whim-whams which the quakers with their simple tastes can do without

if they can sit with us at table why do they keek at our cookery?

how things were suffered to go on thus i cannot guess

softly my worthy friend replied i you are not aware how much better off you are than most books of your generation

i can sew neatly she said and i like nursing

longfellow the poet was very fond of children

the poet holmes was also a physician

25 Rules for the semicolon. The semicolon is used but seldom. Habitual use of this mark usually leads to weak and careless sentence structure.

1 Between coördinate clauses (*a*) which are slightly connected, or (*b*) which are themselves subdivided by the comma, a semicolon is used.

Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use, but that is a wisdom without them and above them, won by observation.

2 A semicolon is used between long or involved phrases or clauses which have a common dependence upon something which precedes or follows.

If you would work any man, you must either know his nature and fashions, and so lead him; or his ends, and so persuade him; or his weakness and disadvantages, and so awe him; or those that have interest in him, and so govern him.

3 A semicolon is used before, and a comma after, *as*, *to wit*, *namely*, and *that is*, when they are used to introduce examples or illustrations. The semicolon is also used before *i.e.* and *e.g.* but the comma is omitted after them.

The boy has studied four languages; namely, Greek, Latin, French, German.

A capital is used to begin every proper name; *e.g.* Massachusetts.

26 Rules for the colon. The colon is even less frequently used than the semicolon.

1 The colon is used after the salutation in letters.

My dear sir: Dear madam:

2 The colon is used before a long involved quotation or an enumeration of particulars formally introduced.

The orator of the evening spoke as follows: Ladies and gentlemen, I come before you, etc.

EXERCISE

Punctuate the following, giving the reason for every mark used:

Some books are to be tasted others to be swallowed and some few to be chewed and digested that is some books are to be read

only in parts others to be read but not curiously and some few to be read wholly and with diligence and attention

He that considereth the wind shall not sow and he that looketh to the clouds shall not reap

Some when they take revenge are desirous the party should know whence it cometh this is the more generous

Such a piece of news as Lord Mauleverer's visit was not to be lost on the Cranford letter writers they made the most of it.

I had often occasion to notice the use that was made of fragments and small opportunities in Cranford the rose leaves that were gathered ere they fell to make into a pot-pourri for some one who had no garden the little bundles of lavender-flowers sent to strew the drawers of some town dweller or to burn in the chamber of some invalid

In the morning of life the shadows of life all lie behind us at noon we trample them under foot and in the evening they stretch long broad and deepening before us

Give an example of each of the following simple sentence complex sentence compound sentence

Luck relies on chance labor on character

Luck is ever waiting for something to turn up labor with keen eyes and strong will will turn up something

But above all that of the triumph amongst the Romans was not pageants or gaudery but one of the wisest and noblest institutions that ever was for it contained three things honor to the general riches to the treasury out of the spoils and donatives to the army

27 Rules for the interrogation point.

1 An interrogation point or question mark is placed after every direct question.

"Hurt?" he asked.

2 An interrogation point inclosed in parenthesis is placed after a statement to indicate doubt of its accuracy.

Columbus discovered the mainland in August (?), 1498.

Ichabod disappeared after his encounter with the ghost (?).

28 Rule for the exclamation point.

An exclamation point is placed after every exclamatory expression.

What passion cannot music raise and quell!

"Alas!" he said, "I thought I was right!"

When the interjection is repeated, a comma may be used to separate the words, an exclamation point being placed only after the last.

"Ha, ha, ha!" laughed Polly.

EXERCISE

Punctuate the following:

How much thought I has each of these volumes now thrust
aside with such indifference cost some aching head

The book was published in 1640 was it not

"Oh that wicked flagon" thought Rip "What excuse shall
I make to Dame Van Winkle"

"Poor Mary" at length broke with a heavy sigh from his lips

"And what of her" asked I "has anything happened to her"

Where is Van Bummel the schoolmaster

Oh my dear mother I do wish you could see her

Oh dear oh dear What shall I do

He was too fond of mischief Poor Peter

29 Rules for quotation marks.

1 Every direct quotation should be inclosed in double quotation marks — that is, the exact words of the speaker or writer and those only should be inclosed by the quotation marks.

“I like *Ivanhoe* best of all,” said my friend. [*Direct.*]

My friend said that she liked *Ivanhoe* best of all.
[*Indirect — no quotation marks.*]

2 A quotation within another quotation should be inclosed by single quotation marks.

“Our motto,” exclaimed he, “is ‘United we stand, divided we fall!’”

3 Titles of books, essays, etc., when neither preceded by the author’s name nor printed in italics, are usually inclosed in double quotation marks.

“*The Ancient Mariner*,” as well as “*The Vision of Sir Launfal*,” teaches a moral truth.

Caution. Remember that quotation marks, whether double or single, belong in pairs, one at the beginning and one at the end of a quotation. Whenever the direct quotation is interrupted by the introduction of other words, such as “he said,” etc., the first set of marks must be completed and a new set begun when the quotation is resumed. If, however, no such expressions are introduced, the marks need only be at the beginning and the end, unless the selection quoted consists of several paragraphs. In such case, quotation marks are used at the *beginning* of each paragraph but at the end of the *last* one only.

EXERCISE

Paragraph and punctuate the following conversation:

Have you seen any numbers of *The Pickwick Papers* said
Captain Brown Capital thing Now Miss Jenkyns was daughter

of a deceased rector of Cranford and on the strength of a number of manuscript sermons and a pretty good library of divinity considered herself literary and looked upon any conversation about books as a challenge to her so she answered and said that she had seen them and indeed might say she had read them And what do you think of them exclaimed Captain Brown Aren't they famously good So urged Miss Jenkyns could not but speak I must say I don't think they are by any means equal to Dr Johnson Still perhaps the author is young Let him persevere and who knows what he may become if he will take the great doctor for his model This was evidently too much for Captain Brown to take placidly and I saw the words on the tip of his tongue before Miss Jenkyns had finished her sentence It is quite a different sort of thing my dear madam he began I am quite aware of that returned she and I make allowances Captain Brown Just allow me to read you a scene out of this month's number pleaded he I had it only this morning and I don't think the company can have read it yet As you please said she settling herself with an air of resignation He read the account of the swarry which Sam Weller gave at Bath Some of us laughed heartily I did not dare because I was staying in the house Miss Jenkyns sat in patient gravity When it was ended she turned to me and said with mild dignity Fetch me *Rasselas* my dear out of the book room When I brought it to her she turned to Captain Brown Now allow *me* to read you a scene and then the present company can judge between your favorite Mr Boz and Dr Johnson She read one of the conversations between *Rasselas* and *Imlac* in a high-pitched majestic voice and when she had ended she said I imagine I am now justified in my preference of Dr Johnson as a writer of fiction

30 Rules for the dash. The following are the most important rules for the use of the dash:

1 The dash should be used where there is an omission of letters or figures.

Mary saw her friend Mrs. B— yesterday.

The warehouse of the company is at 214-216 High street.

2 The dash should be used to mark sudden changes in thought or in grammatical construction.

Father, mother, brother — where are they?

3 The dash should be used to mark pauses or repetitions of words which are intended for elocutionary effect.

“I c-can nev-er do it,” she sobbed.

31 Marks of parenthesis. Parentheses are used to inclose closely connected but unessential matter. These marks are at present seldom used in carefully written composition, except in reports of speeches, where proper names or expressions of approval and disapproval on the part of the audience are placed within parentheses.

The gentleman from the thirty-second (Mr. A——) has seen fit to refer to my record in the lower house (hear! hear!).

32 Brackets. These are used to inclose comments, criticisms, or directions which are entirely independent of the rest of the sentence.

Shylock. [Aside.] How like a fawning publican he looks!

33 Apostrophe. The apostrophe is the sign of the possessive case. It is used to form the plurals of figures and letters, and is inserted whenever one or more letters are omitted.

Don't use Mary's racket.

Be careful to dot your i's.

34 Hyphen. The hyphen is used to divide a word into syllables. It is sometimes used to join the parts of a compound word, although the tendency now is to omit such hyphens, the parts being written together as one word, or being entirely separated if the connection is but slight.

cheer-ful-ness	se-clud-ed	
light-footed	today	bookkeeping

Cautions. Never put punctuation marks or capitals in a sentence unless there is a definite reason for so doing. Too many of these are worse than too few.

Avoid, as far as practicable, doubling punctuation marks; *i.e.* comma and dash, period and comma.

EXERCISE

(1)

Punctuate the following, giving a reason for the use of each mark:

Well after all what is dress that we should care about it
Youll tell me if you want anything wont you Here is the bell
I suppose turbans have not got down to Drumble yet have they

As I was stepping out of Gordon's shop today I chanced to
go into the George my Betty has a second cousin who is cham-
bermaid there and I thought Betty would like to hear how she
was and not seeing any one about I strolled up the staircase and
found myself in the passage leading to the assembly room

There are six syllables in the word in com pre hens i ble

My friend Mrs J visited in the town of M last week Didnt
you know about it

Madame Defarge looked coldly at her and said The wife of
Evrémonde where is she

All our lives we have seen our sister women suffer in themselves and in their children poverty nakedness hunger thirst sickness misery oppression and neglect of kinds all these we have seen and known.

Rip bethought himself a moment and inquired wheres Nicholas Vedder

Nicholas Vedder Why he is dead and gone these eighteen years There was a wooden tombstone in the churchyard that used to tell all about him but thats rotten and gone too

.

God knows exclaimed he at his wits end Im not myself Im somebody else thats me yonder no thats somebody else got into my shoes I was myself last night but I fell asleep on the mountain and they ve changed my gun and everythings changed and Im changed and I cant tell whats my name or who I am

(2)

Rewrite each of the following, using capitals and inserting punctuation marks according to the preceding rules. Give a reason for each change made.

just then a scout came flying
all wild with haste and fear
to arms to arms sir consul
lars porsena is here

MACAULAY *horatius*

then i told what a tall upright graceful person their great grandmother field once was and how in her youth she was esteemed the best dancer here alices little right foot played an involuntary movement till upon my looking grave it desisted the best dancer i was saying in the county till a cruel disease called a cancer came and bowed her down with pain but it could never bend her good spirits or make them stoop but they were still upright because she was so good and religious

CHARLES LAMB *dream children a reverie*

he had on a coat made of that cloth they call thunder and lightning which though grown too short was much too good to be thrown away his waistcoat was of gosling green and his sisters had tied his hair with a broad black ribbon we all followed him several paces from the door bawling after him good luck good luck until we could see him no longer

i began to wonder what could keep our son so long at the fair as it was now almost nightfall never mind our son cried my wife depend upon it he knows what he is about ill warrant well never see him sell his hen on a rainy day i have seen him buy such bargains as would amaze one ill tell you a good story about that that will make you split your sides with laughing but as i live yonder comes moose without the horse and a box at his back

what cried my wife not silver the rims not silver
no cried i no more silver than your saucepan

OLIVER GOLDSMITH *ricar of wakefield.*

you will find me a cheerful little body answered phoebe smiling and yet with a kind of gentle dignity and i mean to earn my bread you know i have not been brought up a pyncheon a girl learns many things in a new england village

hepzibah brought out some old silver spoons with the family crest upon them and a china tea-set painted over with grotesque figures of man bird and beast in as grotesque a landscape your great great great great grandmother had these cups when she was married said hepzibah to phoebe she was a davenport of a good family

HAWTHORNE *house of seven gables.*

(3)

Give the reason for every capital and punctuation mark in the following:

"Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor, quiet man, a native of the place, and a loyal subject of the king, God bless him!"

Here a general shout burst from the bystanders: "A Tory! a Tory! a spy! a refugee! hustle him! away with him!"

IRVING, *Rip Van Winkle*.

"Never mind touching your hat, Sam," said Mr. Winkle hastily. "You needn't take your hand away to do that. I meant to have given you five shillings this morning for a Christmas box, Sam. I'll give it to you this afternoon, Sam."

"You're very good, sir," replied Mr. Weller.

"Just hold me at first, Sam, will you?" said Mr. Winkle. "There, that's right. I shall soon get in the way of it, Sam. Not too fast, Sam, not too fast!"

Mr. Winkle stooping forward, with his body half doubled up, was being assisted over the ice by Mr. Weller in a very singular and un-swanlike manner, when Mr. Pickwick most innocently shouted from the opposite bank, "Sam!" . . . "Let go, sir," said Sam. "Don't you hear the governor calling? Let go, sir."

CHARLES DICKENS, *Pickwick Papers*.

Best, an Irish clergyman, told Davis, the traveler in America, that the hawthorn-bush mentioned in the poem was still remarkably large. "I was riding once," said he, "with Brady, titular bishop of Ardagh, when he observed to me, 'Ma foy, Best, this huge overgrown bush is mightily in the way. I will order it to be cut down.' — 'What, sir!' replied I, 'cut down the bush that supplies so beautiful an image in 'The Deserted Village'?' — 'Ma foy!' exclaimed the bishop, 'is that the hawthorn-bush? Then let it be sacred from the edge of the axe and evil be to him that should cut off a branch.' " — The hawthorn-bush, however, has long since been cut up, root and branch, in furnishing relics to literary pilgrims.

IRVING, *Oliver Goldsmith*.

CHAPTER IV

LETTER WRITING

And shouldst thou ask my judgment of that which hath most profit in the world

For answer take thou this: the prudent penning of a letter.

TUPPER.

35 Kinds of letters. Letters are broadly classified according to the purpose of the writer. They may be separated into three main divisions: friendly letters, business letters and social forms. Of these, the first is always informal, the last two strictly formal.

36 Form. Letters differ in form as they differ in subject matter, but in general they have five essential parts.

- 1 The heading { Place.
 Date.
- 2 The address and salutation.
- 3 The body of the letter.
- 4 The conclusion { complimentary close.
 name of writer.
- 5 The superscription.

The Heading

The form of the heading is the same for both friendly letters and business letters. The place and date are usually written on two separate lines, in the upper right-hand corner of the page, about one and one half inches from the top of the page. When the letter paper bears

the name of the place printed or engraved at the top of the sheet, the date alone needs to be written beneath this, at the right of the page. The number and street should be given if the writer lives in a city, but if he lives in a small town, the name of the village and that of the county should be written. In either case the state should be mentioned. When the street and number are given, it is usually best to break the heading into three lines instead of two, especially when note paper is used.

Notice the punctuation of the following headings, as well as the order in which the details are written.

Phœnix, Oswego co., N. Y.
April 4, 1905

156 Hamilton st.
Boston, Massachusetts
Jan. 16, 1904

Note that the figures alone are used to indicate the day of the month. Do not, for instance, write "April 4th" or "Jan. 16th." After the several lines in the heading no punctuation mark is used except the period is used to indicate an abbreviation.

The tendency at present also seems to be toward the omission of the comma between the name of the town or city and that of the state, especially in printed letter heads. This is, however, a matter of choice at the present time.

The Address and Salutation

The formal address is used only in business letters. In such communications the name and address of the person written to are placed at the left of the paper, about one inch from the edge, on the two separate lines next below the date. The salutation, *Dear sir*, *My dear Mr Brown*, follows. This is common to both business and friendly letters, and in the latter, forms the only introduction to the body of the letter.

Rev. C. M. Harris
Lawrence, Mass.
Dear Mr Harris:

Mr J. R. Thorpe
Bennington, Vt.
Dear sir:

Mrs D. M. Pitman
Lansingburg, N. Y.
Dear madam:

A comma or semicolon may be used in place of the colon. A dash following the salutation is unnecessary.

The Body of the Letter

The first word of the letter itself should be written on the line below the salutation, one and three fourths inches from the left edge, *i.e.* just where any paragraph should begin. The body of the letter should be para-

graphed and punctuated in the same manner as any other composition. The subject matter depends upon the purpose of the letter, and the relations existing between the writer and his correspondent. This will be considered under the various divisions, friendly letters, business letters, etc.

The Conclusion

This consists of the complimentary close, *Yours truly*, *Respectfully yours*, *Sincerely yours*, etc. and the name of the writer. The complimentary close is placed just below the last line of the body of the letter, the name following on the next line, a little to the right of the complimentary close. Observe that only the first letter of the complimentary close is capitalized, while no punctuation marks are used after the lines of the conclusion.

Yours truly

William N. Chester

Very sincerely yours

Emma R. Chase

If the answer is to be sent to a permanent or a temporary address of the writer differing from that given in the heading, the street, number, and place should be written at the left of the page, on the line below the name. If a married woman signs her own name beneath the complimentary close, she should rewrite her name, prefixing *Mrs* and using her husband's name or initials, at the left of the page; usually the address also is repeated in such a case. If, however, for business

reasons, she prefers that her own Christian name or her initials be used, she should prefix to her signature the abbreviation *Mrs* inclosed in parentheses.

Yours sincerely

Ella I. Townsend

Mrs Henry Townsend

31 Harper av.

Rutland, Vt.

Yours respectfully

(Mrs) Mary Wright

(When different address is given in heading)

Very respectfully yours

Martha L. Wheeler

155 Grand st.

Hudson, N. Y.

The Superscription

This is written on the envelope and consists merely of the name and address of the person to whom the letter is to be sent. In writing the superscription (1) the name should be written about midway between the upper and lower edges of the envelope, but slightly to the right; on separate lines should follow (2) the street and number, (3) the city or town, (4) the county, if the place be small, and finally (5) the state. Periods are used after abbreviations, and commas are placed between the items of a line, but neither commas nor periods are any longer used at the ends of the lines.

<p>Dr James R. Bryant</p> <p>142 State st.</p> <p>Syracuse</p> <p>N. Y.</p>	<p>STAMP</p>
---	--------------

Place the stamp squarely in the upper right-hand corner. A stamp placed upside down or pasted obliquely across the corner indicates haste and slovenly habits on the part of the writer.

In addressing a letter to a person in New York city, it is not necessary to write either the word *city* or the name of the state; *New York* alone is sufficient. In writing addresses containing numbered streets it is best to write out in full the ordinals up to *tenth*. Above that, the numbers themselves followed by *st* for first, *d* for second and third, and *th* for those remaining, may be used.

245 Fifth av.

163 16th st.

172 43d st.

37 Friendly letters. In letters of friendship, the tone of the letter is determined by the degree of familiarity between the writer and his correspondent. If

the acquaintance is just beginning, the tone may be quite formal. In general, the most interesting letters of this class are those in which the correspondent writes as he would speak to the person addressed. A fault to be guarded against, however, is "writing without thinking." Many friendships have been broken by statements impulsively written and never re-read. Words in script frequently give the reader an impression altogether different from that which they would leave upon him if spoken, accompanied by a laugh or a gesture.

Certain variations of form should be noticed. In a friendly letter the formal part of the salutation, that is, the name and address of the person to whom it is written, is omitted, unless the letter is addressed to a mere acquaintance or to a person much above the writer in station. Such salutations as the following are used:

Dear cousin:

My dear mother:

Dear Mary:

Dear friend:

Dear Miss Phillips:

Only the first word should begin with a capital except where the name of the person addressed is used.

The body of the most friendly letters is, of course, made up of that which the writer thinks will be interesting to the person addressed. Never be afraid to begin the body of the letter with the pronoun "I." A stilted and forced tone is given to many letters by an effort on the part of the writer to keep himself in the background. Do not, however, begin with any such expressions as

"I now take my pen in hand," or "I thought I would write you a few lines," etc. These phrases belong to a past age in letter writing.

The complimentary close of a friendly letter, as well as the salutation, is usually more familiar than that used in business communications. An easy and graceful conclusion is given by such sentences as the following:

I hope you will not fail to write me when you have the opportunity.

Very cordially yours

Helen King

Mrs J. W. King

120 Fremont av.

Buffalo, N. Y.

Trusting that I shall, ere long, have the pleasure of seeing you, I remain

Your sincere friend

George Johnson

Notice that the words "I am," "I remain," are placed in the body of the letter and *not* on a separate line.

Many other expressions may be used in the complimentary close of letters passing between intimate friends or between relatives. Some of these are given below:

Yours lovingly

Your loving friend

Very sincerely yours

Your loving cousin

Sincerely yours

Do not, however, use such conclusions as *Yours*, *Yours hastily*, and *Yours in haste*.

Notice the form of the following selections. Compare the *tone* of these letters with that of the business letters found on pages 102-104.

Written for the children in the schools of Indianapolis at the request of their teachers.

New York, December 6, 1904

My dear boys and girls:

I wish I might talk to you instead of writing, for, if I could see you once before me, fair and dark, little and big, short and tall, I should very quickly know what you would like to hear. Indianapolis, however, is a long distance from New York, and we must do as well as we can, under the circumstances, with pen and paper.

You have found out long before this, I am sure, how easily talk trips off the tongue, and how it hobbles and limps when we try to write it down. Yet, difficult though it may be, we must all learn how to do it, for it is just this "learning how" which makes possible all the beautiful letters between friends, all the stories which seem so real, and all the poetry that sounds all music in our ears.

Some one has told me that you have studied two volumes of poetry which my sister and I have put together for young people — *Golden Numbers* and *The Posy Ring*. We made the books because we loved the poems ourselves and wanted every boy and girl in the land to know and love them, too.

I should be so glad to hear the names of your favorites, and why you liked some poems more than others.

It is easy to love a thing, and yet not be able to tell why, but try to see if you can put your feelings into words.

It would be delightful for me, too, supposing you have read any of my stories, if you would tell me the title of the one you like best. *The Birds' Christmas Carol, Timothy's Quest, Polly Oliver's Problem, The Story of Patsy, Rebecca* — all have more in them to interest girls than boys; indeed, my book for boys is still to be written. I do not dare ask suggestions for it, however, lest Indians, bears, wolves, desert islands, cannibals, shipwrecks, buried treasure, and other subjects about which I know nothing be recommended to me by every post.

Goodbye to you, then, girls, for whom I have written, and boys, for whom I am still to write.

Yours affectionately

Kate Douglas Wiggin

William Cowper to John John, Esquire

Weston, March 11, 1792

My dearest Johnny:

You talk of primroses that you pulled on Candlemas day; but what think you of me who heard a nightingale on New Year's day? Perhaps I am the only man in England who can boast of such good fortune; good, indeed; for if it was at all an omen, it could not be an unfavorable one. The winter, however, is now making himself amends, and seems the more peevish for having been encroached on at so undue a season. Nothing less than a large slice out of the spring will satisfy him.

Lady Hesketh left us yesterday. She intended, indeed, to have left us four days sooner; but in the evening

before the day fixed for her departure, snow enough fell to occasion just so much delay of it.

Forget not your promised visit.

W. C.

Oliver Goldsmith to Sir Joshua Reynolds

Paris, July 29, 1770

My dear Friend:

I began a long letter to you from Lisle, giving a description of all that we had done and seen, but finding it very dull, and knowing that you would show it again, I threw it aside and it was lost. You see by the top of this letter that we are at Paris and, as I have often heard you say, we have brought our own amusement with us, for the ladies do not seem to be fond of what we have yet seen.

With regard to myself I find that traveling at twenty and forty are very different things. I set out with all my confirmed habits about me, and can find nothing on the continent so good as when I formerly left it. One of our chief amusements here is scolding at everything we meet with, and praising everything and every person we left at home. You may judge, therefore, whether your name is not frequently bandied at table among us. To tell you the truth I never thought I could regret your absence so much as our various mortifications on the road have often taught me to do. I could tell you of disasters and adventures without number; of our lying in barns, and of my being half poisoned with a dish of green peas; of our quarreling with postillions, and being cheated by our landladies; but I reserve all this for a happy hour which I expect to share with you upon my return.

.
I have one thing only more to say, and of that I think

every hour in the day, namely, that I am your most sincere and most affectionate friend,

Oliver Goldsmith

Brief, informal notes should in general have the same form and be governed by the same rules as longer letters. There is, however, one exception to this; the place and date are sometimes written out in full at the end of the note, instead of being written in abbreviated form at the top of the page.

My dear Margaret:

I should like you to meet my cousin, Edith Thornton, who is visiting me this week. Can you come to tea at five o'clock to-morrow?

Yours sincerely

Jennie Bigelow

Kenwood, New York

August fourteenth, nineteen hundred

EXERCISE

(1)

Write to a friend who has recently moved away from your town, telling him what has happened at school since he left.

(2)

A cousin from Chicago visited you during your vacation. Write a letter to a friend, telling what you did to entertain your cousin.

(3)

Suppose you are visiting in Boston. Write a letter to your mother, mentioning some of the interesting places you have visited, and telling her when you will return.

(4)

Write a letter to your brother who is in college, giving an account of some party you have just attended.

(5)

Write a letter in which you give an account of a picnic.

(6)

Write to your cousin an account of an exciting football game, that you witnessed or took part in.

(7)

You have a friend in Montreal. Write her a letter telling her how you like your school work.

(8)

Write a note to your aunt, thanking her for the book she sent you on your birthday.

(9)

Write a letter to your friend who lives in Lawrence, Massachusetts, asking him or her to camp for a week with you in the Adirondacks.

(10)

Write a note inviting one of your teachers to take tea with you Saturday.

(11)

Your mother is away from home. Write her an account of the family happenings since she went away.

(12)

Imagine you are spending a winter in Florida. Write a letter describing, as well as you can, the people, the climate, the products, etc., of this state.

(13)

Suppose a friend of yours has just won a valuable medal for debating. Write a note of congratulation.

(14)

Write an answer to the letter on page 94.

(15)

Write a letter to a cousin in the far south, telling him of the winter sports that you enjoy here.

(16)

Write a letter to Marcia V. Sweet, Rutland, Vermont, asking her to spend the Christmas holidays with you. Give details concerning trains, transfers, etc.

(17)

Write a letter in which you tell what plans you have made for the next vacation.

(18)

Assume that you have just returned from a visit to a friend. Write to this friend a note or brief letter expressing your appreciation of the kindness shown you.

38 Business letters. In business letters every one of the five parts of a letter is represented. There is, moreover, but one acceptable form in good usage. Hardest to acquire in a business letter is the business-like tone that a really good communication of this type should have. The following suggestions should be carefully observed:

1 Notice that a formal salutation is always used in a business letter, except in a letter of general recommendation or certification.

2 Never use *Yours sincerely*, *Your sincere friend*, or other expressions of regard in business letters. No matter how intimate the writer's personal relations with his correspondent the business letter should be formal in tone and exact in form. Do not use *Yours respectfully* unless there is some particular reason why the person addressed should be entitled to such distinction. For instance, in an order for goods, the transaction is purely a business matter, and no particular expression of reverence or veneration is admissible.

3 In applications, such expressions as "I take the liberty of applying," "I beg to offer myself as a candidate," etc. aid in producing a good tone.

4 A formal letter of introduction may be opened by such expressions as "I take pleasure in introducing to you the bearer, Mr William Harding"; "It affords me great pleasure to be able to introduce to you Mr William Harding."

5 In a general letter of recommendation or certification the personal address and salutation are omitted and the phrase, "To whom it may concern," is substituted, followed by such an expression as:

I take pleasure in recommending Mr Warren Crosby, who, etc.

I am glad to recommend Mr Warren Crosby, etc.

It gives me much pleasure to recommend, etc.

This is to certify that Mr Warren Crosby has been in my employ for the past four years. etc.

In a general letter of this kind no closing phrase is used, the name only being signed at the end. Follow-

ing the name, however, the official title, if any, should be given.

F. G. Wickes
Principal of Genesee High School

M. B. Munson
President of Hecla Iron Works

6 Do not use such expressions as "Answer by return mail," "Answer soon," "Answer immediately." A business letter is usually answered as soon as possible. In case the writer particularly desires an immediate reply, he should close with one of the following expressions:

An early reply will be appreciated.

Kindly reply at your earliest convenience.

Hoping for an immediate reply, I am

Yours truly

Arthur B. Jackson

Hoping you will give this matter your immediate attention, I am

Very truly yours

B. D. Treadwell

7 Avoid using the word "please" in a business letter. "Kindly" is a better word to use. If favors are desired, ask for them in a straightforward, business-like way.

8 Let your letter be clear and as brief as possible. A business man has no time to waste in deciphering the real meaning or object of a business letter.

9 Never add a postscript to a business letter. If something essential has been omitted, rewrite the letter.

Study the following forms, paying particular attention to the punctuation and the position of the heading, address, salutation, and complimentary close, to the language used in the body of the letter, and to the general tone.

1226 James st.

Syracuse, N. Y.

May 27, 1905

Mr B. M. Richards

Baldwinsville, N. Y.

Dear sir:

Having seen your advertisement in this morning's "Standard," I hereby apply for a position in your office. I am eighteen years old and a graduate of the Tuxedo Business College of this city.

I can refer you, by permission, to the principal of this school, and to Mr F. L. Rogers, of 438 Franklin st., in whose office I was employed for one year.

Hoping to receive a favorable reply, I am

Very respectfully yours

James L. Townsend

126 State st.

Albany, N. Y.

Sept. 17, 1904

Crawford & Crawford

Buffalo, N. Y.

Gentlemen:

Your favor of the 14th ult. inclosing a check for twenty-five dollars (\$25) in payment of your account came duly to hand.

We thank you for your promptness in remitting and hope to receive further orders from you.

Very truly yours

Wood & Co.

134 Water st.
Schenectady, N. Y.
October 19, 1904

Howe & Barker

Poughkeepsie, N. Y.

Gentlemen:

Kindly send us by N. Y. C., freight prepaid, the following:

25 Remington typewriters
6 dozen Paragon purple ribbons
3 dozen Paragon black ribbons
2 sheets carbon paper
2 sheets stencil paper

We trust that these goods will be sent promptly, as we are in immediate need of them. We will send check on receipt of the shipment.

Yours truly

King Bros. & Co.

67 Clinton av.
Troy, N. Y.
January 3, 1906

Mr John M. Crouse

Elmira, N.Y.

Dear Mr Crouse:

This will introduce to you our friend and former book-keeper, Mr Henry R. Bolton, who visits your city to engage in the stationery business. He is a capable, ener-

getic, honorable gentleman, and will, we feel sure, be very successful in his new undertaking.

Any courtesies you may show him will be greatly appreciated by us.

Very truly yours

Sheffield & Brown.

1911 Third av.

Rochester, N. Y.

March 12, 1906

To whom it may concern:

This is to certify that Miss Charlotte A. Knowles has been in my employ during the past two years. She is faithful, reliable and industrious, and I take pleasure in recommending her to any one desiring the services of a competent stenographer.

George M. Shattuck.

EXERCISE

(1)

Write to Harper & Brothers, New York, subscribing for "Harper's Magazine," "Harper's Weekly," and "Harper's Bazar," each to be sent to a different address. Inclose a money order for \$9.00.

(2)

Write to the assemblyman of your district asking him to procure for you a copy of the "Legislative Manual, 1906."

(3)

Write to David F. Hoy, Registrar of Cornell University, Ithaca, N. Y., asking him to inform you concerning the requirements for admission to that university.

(4)

Write to Silver, Burdett & Company, 231 West 39th st., New York, for a complete catalogue of their publications.

(5)

You find the following advertisement in the morning paper; apply for the position.

WANTED — Boy to work in drug store. W. H., 326 Central av.

(6)

Mr L. C. Barton sends your father a draft for \$22.75 in payment for goods or for services. Write your father's reply, acknowledging the receipt of the draft.

(7)

Write to M. L. Field, 126 Elm st., Albany, New York, asking for particulars concerning his annual vacation tour to Europe.

(8)

Write Mr Field's reply, stating that the date for sailing is June 30, on S. S. Caledonia. He incloses illustrated pamphlet.

(9)

You desire to enter the Henley Business College, Syracuse, N. Y. Write for information concerning courses, terms, etc.

(10)

Write to your grocer, ordering the following: 1 sack flour, 2 boxes force, 10 lbs. granulated sugar, 1 lb. soda, 2 doz. eggs, 1 bu. potatoes.

(11)

A friend is moving to a distant city. Write a letter introducing this friend to your cousin who lives in that city.

(12)

Apply for a position as bookkeeper in the hardware store of W. R. Patterson & Co., Geneva, N. Y.

(13)

Write a general letter of recommendation for John B. Gardiner from his former employers, Wilson & Grand.

(14)

A teacher having taught three years in a grade school of your town applies to your father, who is president of the board of education, for a letter of recommendation. Write this letter.

(15)

Write a letter to a publishing house, ordering three books that you need. Give the necessary details.

(16)

Write an answer to an advertisement for a clerk who can do typewriting. State your age, your qualifications and experience, and give references.

(17)

Suppose that in the letter just written you have referred to your high school principal. The firm to whom you have applied writes to him for information concerning your ability. Write this letter and the principal's reply.

39 Postal cards and telegrams. These are abbreviated business letters. Postal cards are used in business whenever a short message, usually a notice or quotation

of prices, is to be sent by mail. The superscription on the "address" side of the postal is identical with that written on an envelope. On the reverse side of the card, the heading, salutation, and conclusion should be written just as they are in a letter. The formal salutation, and frequently the whole salutation, is omitted. The message itself should be brief and of such a nature that privacy is of no importance; if it is so long that it is with difficulty crowded on the space allotted, or if it is of a personal nature, a letter should be written instead of a postal card. Friends, however, sometimes use souvenir cards as a reminder of a particular day or occasion. In such a case no set form is followed, the name or the mere initials being usually signed to a few words written wherever there is space. In the use of postal cards the chief rule to be observed is never to employ them for writing private affairs of any kind. The contents of the message should consist of facts—and only such facts as might properly be made public.

Telegrams are the briefest of all communications. As ten words only may be sent for a given fixed sum, and as all words over ten add so much per word to the cost of the message, it is necessary to be as brief as possible. Hence all except the most important words should be omitted. The name and address of the person to whom it is to be forwarded, and the name of the sender are not counted in the telegram itself; they are, however, essential parts of the telegram and must never be omitted. Capitals and punctuation marks are of minor importance, for they are usually altered or destroyed in the course of transmission. Telegrams are usually

written upon a blank form especially provided by the telegraph company. The name of the place is supplied by the telegraph operator. A telegram should be clear as well as concise; therefore be sure that a telegram is so worded that it conveys the meaning intended.

Postal Card

Troy, N. Y.

Feb. 26, 1905

Mr James R. Russell

West Troy, N. Y.

Dear sir:

A meeting of the class of 1907, Troy High School, will be held in classroom B, Saturday afternoon at 3 p.m.

Yours truly

Jane C. Belden, Sec.

Telegram

Mrs C. W. Bradt

109 Willett st.

Binghamton, N. Y.

Delayed. Will reach Union Depot 3 a.m. Send carriage.

Julia

40 Advertisements. These, like telegrams, should be clear and concise. Although more or less abbreviated, they are not, however, reduced to the terseness and abruptness of telegrams, for it is often necessary to give many details in a communication of this kind. Capitals and punctuation marks play quite as important a part as they do in letters, for the advertisement is printed exactly as it is written.

Study the following illustrations, noticing the general form and the distinctive expressions belonging to the advertisement.

LOST — February 4, between Jay and Cherry streets, a silver watch, open face. Finder kindly return to 71 Cherry and receive reward.

TO LET — Two large furnished rooms, hot and cold water, gas, steam heat, rent reasonable. 128 Lancaster.

WANTED — Girl, for general housework. No washing or ironing. Inquire 63 Grand.

WANTED — By steady young man, aged 21 years, work of any kind; experience in upholstering. Address J. Boynton, 156 North River.

EXERCISE

(1)

Write a postal card to Perry Mason Company, Boston, Massachusetts, and ask them to stop sending you "The Youth's Companion."

(2)

Write a postal card to an express agent in your town, asking him to call at your house for a heavy package to be sent by express.

(3)

Write a postal card to the business manager of some daily paper, and ask him to change your address on his delivery list. The old address should also be mentioned.

(4)

Suppose you have gone to visit a friend in Chicago. Write a postal card to your mother, telling her you have just arrived at your destination.

(5)

Write a postal card asking for a sample copy of some paper that you have seen advertised.

(6)

Suppose you are in Buffalo and have lost your pocket-book. Telegraph your father asking him to send you some money.

(7)

Telegraph the People's Line, Albany, N. Y., ordering a stateroom on the New York boat leaving Albany tomorrow evening.

(8)

You are on your way from Chicago to Syracuse. A wreck occurs just east of Buffalo. Telegraph your mother apprising her of your safety and telling her when you will reach home.

(9)

Assume that you have planned to visit a friend. She expects you on the train arriving at 4.45 p.m. Telegraph her that you cannot come because your mother has suddenly been taken ill.

(10)

After starting for Montreal you find that you will be delayed in Troy two hours. Telegraph a friend to meet you there, giving details concerning the time and place of meeting.

(11)

Write an advertisement of some article that you have found.

(12)

Write an advertisement stating that you desire a position as bookkeeper in a business office. Give details.

(13)

Suppose you have lost a valuable ring. Write an advertisement asking for its return and offering a reward.

(14)

Your father has a house that he wishes to let. Write an advertisement giving details as to location, improvements, etc.

(15)

Mann & Whittle, wholesale grocers, desire a traveling salesman. Write their advertisement, giving details concerning territory, salary, etc.

41 Social forms. These are the most formal kind of communications. They include formal announcements, invitations to formal social functions, and acceptances and refusals of them. The following points in the wording of social forms may be noted:

1 They are always written in the third person; hence the pronouns, "I," "we," or "you," are never used.

2 No name is signed at the end.

3 Abbreviations are seldom used.

4 The place and date are always written at the close. They are placed below and to the left of the body of the note and are usually written out in full. The year is often omitted.

5 They are always brief.

Remember that the style of the invitation determines the tone of the answer. The acceptance or the refusal of an invitation written in the third person should also be in the same person. If an invitation is tendered in a brief informal note written in the first person it should be answered in the first person.

Study the following forms:

Mr and Mrs Edward D. Wightman request the pleasure of Mr Howard Wayne's company at dinner, Tuesday evening, September ninth, at seven o'clock.

Kenwood Place

September fifth, nineteen hundred three

Mr Howard Wayne accepts with pleasure Mr and Mrs Wightman's invitation to dinner Tuesday evening, September ninth, at seven o'clock.

One hundred and forty Sixth avenue

September sixth, nineteen hundred three

Mr Howard Wayne regrets his inability to accept Mr and Mrs Wightman's invitation to dinner, Tuesday evening, September ninth, at seven o'clock.

One hundred and forty Sixth avenue

September sixth

Mr Howard Wayne regrets that a previous engagement prevents his accepting Mr and Mrs Wightman's invitation to dinner, Tuesday evening, September 9, at 7 o'clock.

140 Sixth avenue

September 6

The printed or engraved form of announcement instead of extending the whole width of the page is spaced so that the words occupy a comparatively small portion of the page.

The Senior Class of 1905
of
Lincoln High School
requests your presence
at the
Commencement Exercises
to be held in
Stephen's Opera House
Tuesday evening, June twentieth,
at eight o'clock.
Lincoln, New York.

The letters R. S. V. P. which represent the French, *Repondez, s'il vous plait* (respond, if you please), are sometimes added at the bottom of an invitation or announcement. The use of these letters is in questionable taste, for courtesy requires that every invitation be answered at once.

EXERCISE

(1)

Mr and Mrs James Forman are to give a formal dinner next Thursday. Write their invitation to Miss Viola Harding.

(2)

Write Miss Harding's acceptance of this invitation.

(3)

The Iroquois club have issued invitations to a reception and ball on the Friday evening after Thanksgiving. Write your reply declining the invitation.

(4)

Miss Ella Stedman is to give a whist party Wednesday afternoon. Write her invitation to Miss Clara Dawson.

(5)

Write Miss Dawson's reply.

(6)

The Epsilon Debating Society of your high school desires to have a public debate. Write the invitation properly spaced for engraving.

(7)

The alumni association of your high school is to hold a banquet June 20. How should the invitations be worded?

Some mention should also be made of the calling card which is gradually taking the place of the formal written invitation. Invitations to afternoon functions and to many evening affairs are now sent upon the engraved visiting card of the host or hostess, the day and hour being written either just below the engraved name or in the lower left-hand corner.

Mrs. John Richardson Sheldon

Thursday

From four to six

133 Lake Avenue

Miss Jane Ebelyn Shaw

To meet Miss Blank

Wednesday

From four to six

In acknowledging an invitation of this kind, the calling card is again called into use.

CHAPTER V

SENTENCES, CLAUSES AND PHRASES

“The grammar of every language is merely a compilation of those general principles or rules, agreeably to which that language is spoken.” CROMBIE.

42 Definition and classification according to form.
A sentence is a complete statement of a single thought. A complete thought may sometimes be expressed by a single subject and predicate, or in some instances, where the subject is understood, by a predicate alone.

Birds sing.
Obey!

Oftentimes the subject or predicate or both may consist of several parts.

Men, women and children, stare, cry out and run.
He helped to make hay and mended the fences.

In most cases both subject and predicate have modifiers, which may be words, phrases or clauses. If these modifiers are words or phrases, they merely add more explicit information to that expressed by the subject and predicate. The statement is still a single one and is known as a *simple sentence*.

Our ancestors were nice in their method of sacrificing these tender victims.

The rays of a bright morning sun had a dazzling effect among the glittering foliage.

Every sentence must have at least one principal statement. If, however, in addition to the principal statement or member of a sentence there is either another statement of equal rank or a minor statement, the sentence is no longer said to be a simple sentence. The main statement of the sentence is called the *principal member* or *principal clause*, and if the sentence contains statements of equal rank, these are called *coördinate members* of the sentence. The minor statements, which really perform the function of single parts of speech, are called *subordinate clauses*. Some sentences contain one principal member and one or more subordinate clauses. Other sentences contain two or more coördinate members and in addition may have one or more subordinate clauses.

I saw his grief was eloquent and I let it have its flow.
[Two principal clauses, the first containing a subordinate clause.] ..

It was toward evening that Ichabod arrived at the castle of the Heer Van Tassel, which he found thronged with the pride and flower of the adjacent country. [One principal, two subordinate clauses.]

EXERCISE

Pick out the clauses in the following and classify them as principal or subordinate:

Riches are for spending and spending is for honor and good actions.

Of great riches there is no real use, except it be in the distribution; the rest is but conceit.

By and by she shut the book, locked her desk, and came and drew a chair to mine, where I sat in moody sorrow over the fire.

I had forgotten to tell Miss Matty about the pudding and I was afraid she might not do justice to it, for she had evidently very little appetite this day.

I have loved her ever since, though perhaps I'd no right to do it; but if you can think of any way in which I might be allowed to give a little more without any one knowing it I should be so much obliged to you.

And, perhaps, it would not have done in Drumble, but in Cranford it answered very well; for not only did Mr. Johnson kindly put at rest all Miss Matty's scruples and fear of injuring his business, but I have reason to know he repeatedly sent customers to her, saying that the teas he kept were of a common kind but that Miss Jenkyns had all the choice sorts.

He who can turn churlishly away from contemplating the felicity of his fellow-beings, and can sit down darkling and re-pining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratification, but he wants the genial and social sympathies which constitute the charm of a merry Christmas.

And here, perhaps, it may not be unacceptable to my un-traveled readers to have a sketch that may serve as a general representation of this numerous and important class of functionaries who have a dress, a manner, a language, an air, peculiar to themselves, and prevalent throughout the fraternity; so that, wherever an English stage-coachman may be seen, he cannot be mistaken for one of any other craft or mystery.

When a sentence is composed of one principal statement and one or more subordinate clauses, it is called a complex sentence.

It was a fine sunny morning when the thrilling cry of "Land" was given from the masthead.

He even ventured, when no eye was fixed upon him,

to taste the beverage, which he found had much of the flavor of excellent Hollands.

When a sentence is composed of two or more co-ordinate statements, it is called a compound sentence.

He was surprised to see any human being in this lonely and unfrequented place, but supposing it to be some one of the neighborhood in need of assistance, he hastened down to yield it.

Though he was rather shy and distrustful of this new acquaintance, he complied with his usual alacrity, and mutually relieving each other, they clambered up a narrow gully.

EXERCISE

Classify as simple, complex or compound each of the following sentences; also select and classify the clauses as dependent or independent:

But when the next day broke from underground,
And shot red fire and shadows thro' the cave,
They rose, heard mass, broke fast, and rode away.

All that remained to be discovered was the Captain's infinite kindness of heart and the various modes in which, unconsciously to himself, he manifested it.

I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair.

When the landlady brought in the bill, the eldest of my companions discovered that she had charged for both meals.

A great and potent nobility addeth majesty to a monarch but diminisheth power; and putteth life and spirit into the people, but presseth their fortune.

The last time I ever saw Miss Jenkyns was many years after this.

. . . To this the courteous Prince
Accorded with his wonted courtesy,
Courtesy with a touch of traitor in it,
And stay'd; and cast his eyes on fair Elaine.

Various attempts have been made by his biographers to soften and explain away this early transgression of the poet, but I look upon it as one of those thoughtless exploits natural to his situation and turn of mind.

Shakespeare, when young, had doubtless all the wildness and irregularity of an ardent, undisciplined, and undirected genius.

To him the poaching in Sir Thomas Lucy's park was doubtless like a foray to a Scottish knight.

The brook was searched but the body of the schoolmaster was not to be found.

On all sides he beheld vast store of apples, some hanging in oppressive opulence on the trees; some gathered into baskets and barrels for the market; others heaped up in rich piles for the cider press.

The animal he bestrode was a broken-down plow-horse that had outlived almost everything but his viciousness.

Mrs. Jamieson stood up, giving us each a torpid smile of welcome, and looking helplessly beyond us at Mr. Mulliner, as if she hoped he would place us in chairs.

As a proof of how thoroughly we had forgotten that we were in the presence of one who might have sat down to tea with a coronet instead of a cap on her head, Mrs. Forrester related a curious little fact to Lady Glenmire — an anecdote known to the circle of her intimate friends, but of which even Mrs. Jamieson was not aware.

43 Classification according to use. Sentences are, according to use, divided into four classes, declarative, interrogative, imperative, and exclamatory.

A declarative sentence is one that states a fact.

He stepped forward to hear more distinctly.

The lands thus lost have not been entirely regained.

An interrogative sentence is one which asks a question.

What excuse shall I make?

Where's Van Bummel, the schoolmaster?

An imperative sentence is one which expresses a command or entreaty. In this type of sentence the subject "you" is understood.

Having food and raiment, let us therewithal be content.

An exclamatory sentence is one which expresses strong feeling or emotion.

What passion cannot music raise and quell!

In an exclamatory sentence the order of subject and predicate is often changed for the sake of emphasis, the predicate then coming first. Exclamatory words, such as, *how*, *what*, etc., also invert the order.

Great is Diana of the Ephesians!

In sentences having the normal order the exclamation point alone indicates to the reader the emotional nature of the sentence.

Exclamatory sentences, being determined by the presence of emotion on the part of the writer or speaker, do not, strictly speaking, form a distinct class; that is, every exclamatory sentence is, at the same time, declarative, interrogative, or imperative in use.

What a beautiful day it is! [*Exclamatory-declarative.*]

What would he not give to be here! [*Exclamatory-interrogative.*]

Strike, ye cowards! [*Exclamatory-imperative.*]

The introduction of *no*, *not*, *never*, or any other words of negation or denying, makes a negative sentence. All statements, questions, demands, or exclamations which are not negative are known as affirmative.

EXERCISE

Classify the following (*a*) according to form, as simple, complex or compound, and (*b*) according to use, as declarative, interrogative, imperative or exclamatory:

How many things are there which a man cannot, with any face or comeliness, say or do himself!

In a long ramble of the kind, on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains.

"Sure enough! It is Rip Van Winkle — it is himself. Welcome home again, old neighbor! Why, where have you been these twenty long years?"

From the moment Ichabod laid his eyes upon these regions of delight, the peace of his mind was at an end, and his only study was how to gain the affections of the peerless daughter of Van Tassel.

How trivial, my dear father, do all our apprehensions of the last evening appear, at the present moment, to calm and inquiring minds!

. . . When the curtain drew up, what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden or with Viola at the Court of Illyria?

And now do just look at that merry little Chinese waiter holding an umbrella big enough for a bed-tester over the head of that pretty, insipid, half Madonnaish child of a lady in the very blue summer house.

44 Dependent clauses. Dependent or subordinate clauses are, according to their grammatical use, divided into three classes: noun, adjective, and adverbial.

A noun clause is one that is equivalent to, or does the work of, a noun. The following are the principal uses of the noun or *substantive* clause*:

1 As subject of a finite verb.

“What can you do?” should be the first question.

2 As object of a verb or preposition.

He has already told us that he is past fifty. [*Object of verb.*]

He lives on what he inherited. [*Object of preposition.*]

3 In apposition with a noun or substantive.

I am sure of the fact that he is not going.

He asked me the question, “Where have you been?”

4 As attribute or predicate nominative.

The fact is that I do not believe him.

5 As objective complement or factitive predicate.

I shall call him what I please.

EXERCISE

Classify the following sentences as complex or compound, and select the noun clauses; giving the syntax:

I know that you do not believe what he says; nevertheless his statement is true.

He relies upon what he has accomplished in the past.

He insisted that I should go with him and I consented.

The fact is that I have always been haunted with a sense of incapacity for business.

* An interrogative sentence used as a noun clause is called an indirect question.

It is true that I had my Sundays to myself, but Sundays are not adapted for days of unbending and recreation.

Whatever is, is to me a matter of taste or distaste.

In a certain sense I hope it may be said of me that I am a lover of my species.

I love Quaker ways and Quaker worship; it does me good for the rest of the day when I meet any of their people in my path.

An opening in the trees now cheered him with the hope that the church bridge was at hand.

"If I can but reach that bridge," thought Ichabod, "I am safe."

Whether Ichabod left the country through mortification at having been suddenly dismissed by the heiress, or whether he was carried off by the Galloping Hessian, no one ever knew.

An adjective clause is a dependent clause that describes or limits. It does the work of an adjective. Most adjectives can be expanded into adjective clauses and many adjective clauses can be contracted into single words or phrases.

How can you afford to buy any book that pleases you?
I know the time when roses bloom.

An adverbial clause is one having the same office as an adverb. Adverbial clauses express the following relations:

1 Time.

When you are ready, he will go.

2 Place.

Rip followed where his companions led.

3 Manner.

The boy walks as if he were lazy.

4 Comparison or degree.

My brother is taller than I. [*Comparison.*]

He ran as fast as he could. [*Degree.*]

5 Condition.

Had I so desired, I might have gone.

If it had not rained, we should have had a picnic.

6 Concession.

I shall be obliged to start, although it is raining.

7 Cause.

The child was happy because the sun shone.

8 Evidence.

He has a cold, for he is hoarse.

9 Purpose.

He went to the library that he might obtain a volume of Dickens.

10 Result.

There was something so ludicrous in the catastrophe that I burst into laughter.

EXERCISE

Classify as noun, adjective or adverbial, each subordinate clause in the following, stating the subdivision of the classification if the clause is adverbial; and give syntax:

It is common to hear a person say, "You do not expect me to speak as if I were upon my oath."

We stopped to bait at Andover where a meal, partly tea apparatus, partly supper, was set before us.

Those who live only for the world, and in the world, may be cast down by the frowns of adversity.

✓ While I was gazing about in this idle way, my attention was attracted to a distant door which was at the end of a suite of apartments.

The scene reminded me of an old Arabian tale, of a philosopher who was shut up in an enchanted library, in the bosom of a mountain, that opened only once a year: where he made the spirits of the place obey his commands and bring him books of all kinds of dark knowledge so that, at the end of the year, when the magic portal once more swung open on its hinges, he issued forth so versed in forbidden lore, that he was able to soar above the heads of the multitude and to control the powers of nature.

If it rained they would resolve to spend an evening at home.

Although the doctor's daughter had known nothing of the country of her birth, she appeared to have innately derived from it that ability to make much of little means, which is one of its most useful and most agreeable characteristics.

I well understand that, without you, I could have no hope.

Then Mr. Stryver turned and burst out of the bank, causing such a concussion of air on his passage through that to stand up against it required the utmost remaining strength of the two ancient clerks.

The man moved a little further away as soon as he could.

I am glad you are at home, for these forebodings by which I have been surrounded all day long have made me nervous without reason.

People who could lay hold of nothing else began to force stones and bricks out of their places in walls in order that they might be used as weapons.

45 Phrases. A phrase is a group of related words not containing a finite verb and used as a single part of speech. Such groups add details to or complete the statement made by a subject and predicate.

Having heard this bit of gossip, he started for home to repeat the news to his wife.

Phrases as well as clauses are divided into classes, both according to their form and according to their

use. According to form, they are known as prepositional, participial or infinitive; according to use, as noun, adjective or adverbial.

A prepositional phrase is introduced by a preposition, which may have a noun, pronoun, participle, infinitive, phrase or clause for its object. The whole phrase may be used like an adjective to describe or limit a noun, or it may be used like an adverb to express time, place, manner, etc. Prepositional phrases are either adjective or adverbial.

This is a matter of importance. [*Adjective.*]

He put the letter into his pocket. [*Adverbial.*]

On coming nearer, I perceived my mistake. [*Adverbial.*]

Adverbial prepositional phrases have the following special uses:

1 Time.

He was here at noon.

2 Manner.

The horse ran with great swiftness.

3 Place in which.

I met your sister in the depot.

4 Place to which — end or limit of motion.

I am going to the library.

5 Place from which.

Peter ran away from home.

6 Accompaniment.

He strolled down the street with his dog at his heels.

The horse trotted along without a driver. [Negative of accompaniment.]

7 Agency or authorship.

This book was written by Dickens.

8 Instrument or means.

He accidentally struck his brother with a stick.

9 Cause.

He was frightened at his danger.

10 Degree.

He is taller than I by three inches.

The following special uses of *adjective prepositional phrases* should be noted:

1 Possession.

The owner of the house has gone abroad.

2 Partitive.

One of the boys went home.

3 Quality or description.

I saw the man with the hoe.

The house of wood burned quickly.

A participial phrase is introduced by a participle. Such a phrase describes or limits a noun or pronoun in the same manner as an adjective or an adjective clause.

The house, being in the path of the tornado, was destroyed.

Having risen before the sun was up, we started on our way.

Participial phrases loosely thrown into a sentence

without a word to depend upon are known as *dangling* participles.

Standing upon the summit of the mountain, a glorious view of the surrounding country could be obtained.

The participle "standing," if it depends upon any word in the sentence, must modify the subject "view." This would indicate that the "view" was "standing on the summit of the mountain." The sentence should be reconstructed as follows:

Standing upon the summit of the mountain, one could obtain a glorious view of the surrounding country.

An infinitive phrase is introduced by an infinitive. It may be used as a noun, an adjective, or an adverb.

It is a good thing to give thanks unto the Lord. [*Noun.*]

The boy has work to do. [*Adjective.*]

The fruit is not ripe enough to eat. [*Adverb.*]

An adverbial infinitive phrase is often used, instead of a clause, to express *purpose*.

Books were written to give pleasure.

EXERCISE

(1)

Select the phrases in the following, classifying them according to form, as prepositional, participial or infinitive, and according to use, as noun, adjective or adverbial (subdivision if adverbial); give the syntax of each:

Desired at a feast to touch a lute, Themistocles said he could not fiddle, but yet he could make a small town a great city.

I was curious to see how he manufactured his wares.

Right to the heart of Lausulus
Horatius sent a blow.

The present customer stood opposite to her, without asking for anything, only looking fixedly at her as he drummed upon the table with his fingers.

I found myself in a spacious chamber, surrounded with great cases of venerable books.

On coming down stairs I found Mrs. Forrester waiting for me at the entrance to the dining-parlor.

I found myself in a lofty antique hall, the roof supported by massive joists of old English oak.

The house is shown by a garrulous old lady in a frosty red face, lighted up by a cold blue, anxious eye, and garnished with artificial locks of flaxen hair curling from under an exceedingly dirty cap.

It is a pleasure to read.

The boy had the ill luck to lose his cap.

The stone struck the water with a tremendous splash.

He was a tall, shambling youth, with a cast in his eye, not at all calculated to conciliate hostile prejudices.

After him they silently shunk in, and followed by stealth up four flights, and saw him tap at a poor wicket, which was opened by an aged woman, meanly clad.

The next morning the old horse was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate.

(2)

Write:

1 A complex declarative sentence containing a substantive clause.

2 A compound imperative sentence.

3 A compound sentence having one complex member.

4 A complex interrogative sentence containing an adverbial clause.

- 5 An indirect quotation.
- 6 A direct question containing a clause of purpose.
- 7 A sentence containing an indirect question.
- 8 A negative complex imperative sentence.
- 9 A sentence containing an indirect command.
- 10 An indirect statement containing an adverbial clause of evidence.
- 11 An indirect question as object of a preposition.
- 12 A compound sentence containing an adverbial clause of manner.
- 13 A complex declarative sentence containing an adverbial clause of condition.
- 14 A compound interrogative sentence.
- 15 A simple exclamatory sentence.
- 16 An imperative sentence containing an infinitive phrase.
- 17 A simple sentence containing a participial phrase.
- 18 A sentence containing a noun phrase.
- 19 A simple interrogative sentence containing a prepositional adverbial phrase.
- 20 A simple negative sentence containing an adjective phrase.
- 21 A compound sentence containing a participial phrase.
- 22 A compound sentence containing one imperative member and one declarative member.
- 23 An interrogative sentence containing an adjective clause.
- 24 Sentences containing adverbial clauses of (*a*) place, (*b*) time, (*c*) degree, (*d*) evidence, (*e*) cause.
- 25 A compound declarative sentence containing an adverbial clause of result.
- 26 A complex negative sentence containing an adverbial clause of concession.

27 A simple sentence containing a participial phrase, an infinitive phrase, and a prepositional phrase.

28 A complex sentence containing an adjective clause and an adverbial clause.

29 A complex sentence containing an infinitive phrase and an adjective clause.

30 A simple sentence containing two participial phrases.

31 Sentences containing adverbial phrases of (a) place in which, (b) manner, (c) means, (d) limit of motion, (e) time, (f) cause, (g) degree, (h) negative of accompaniment.

32 The following in indirect discourse:

"Why, in the name of Davy Jones," said he, "is Dr. Livesey mad?"

"Why, no," says I. "He's about the last of this crew for that, I take it."

"Well, shipmate," said Gray, "mad he may not be; but if *he* is not, *I* am."

"I take it," replied I, "the doctor has his idea; and if I'm right, he's going now to see Ben Gunn."

(3)

Classify each dependent clause as noun, adjective or adverbial, giving its use. Contract the dependent clauses to phrases, and classify each resulting phrase according to form and use.

Toys are made in order that they may give children pleasure.

When I heard her voice, I turned around.

I select books that give instruction.

Authorship was an unprofitable craft which was pursued by monks.

The boy decided that he would try again.

My mother, who was watching at the window, enjoyed the game very much.

After he had delivered the message he began to play with the other children.

One day our schoolmaster received a message which was brought to him by a negro slave.

Ichabod who was anxious to go to the party let school out early in order that he might be ready in time.

I moved forward in order that I might get a nearer view.

The cupbearer who came behind him whispered in his ear.

He is conscious that he has done a good deed.

The boy resolved that he would trust to the sagacity of his horse.

When the boat was completed, he turned to his companions.

You cannot fully sympathize with suffering unless you have suffered.

He takes exercise in order that he may become strong.

That he should take offense at such a trifle surprised us.

We were obliged to seek shelter for the storm was near.

Resolve that you will do right.

People who live in glass houses should not throw stones.

(4)

Keeping the same meaning, write the following sentence in (a) simple declarative form, (b) interrogative form:

The boy who is ambitious is never idle.

Write the following sentence in (a) simple interrogative form, (b) simple negative form, (c) conditional affirmative form, (d) conditional negative form:

By perseverance we can overcome most difficulties.

Without changing the meaning rewrite the following sentence in (a) simple declarative form, (b) conditional form, (c) negative declarative form, (d) negative interrogative form:

A man who perseveres deserves to succeed.

CHAPTER VI

NARRATION

Of all those arts in which the wise excel,
Nature's chief masterpiece is writing well.

SHEFFIELD, *Duke of Buckingham.*

46 Definition. All compositions belong to one of the following type forms of discourse — narration, description, exposition, and argumentation. The first of these, narration, is in simple language, a story — a recital of what actually did happen or what possibly might happen. To this type belong biography, news, history, and many letters. The composition may be short or long, true or fictitious, prose or poetry; the factor that determines its classification as narration is the *action* which it represents. Any writing that relates incidents, actions, or events is classed under narration.

All narratives are written in one of three ways:

- 1 By one of the actors.
- 2 In the form of letters.
- 3 By the method of omniscience, which assumes that the author knows all that his characters do, say and think.

Sometimes two of these methods are combined. If in a letter to a friend the writer tells of some happenings in which he is an actor, the result is a combination

of the first two methods. A long story is sometimes told in parts, sections being written in different ways.

The beginner in composition usually finds it easiest to narrate incidents in which he himself is concerned, for the narrator in order to succeed must have a vital interest in his story. This way of telling a story makes it seem real. The realism of such narratives as *Robinson Crusoe*, *Swiss Family Robinson*, and *Pilgrim's Progress* is largely due to the fact that they are written in the first person. Narrative letters, too, embody happenings that the writer has seen or heard, or acts which he has performed. Letters containing such "news" presuppose a certain degree of acquaintance-ship or familiarity between reader and writer, and therefore belong to the class known as "friendly letters," which have already been treated in a former chapter. Narratives thus written in the first person are called *personal narratives*.

EXERCISE

NOTE TO TEACHER. — In the work on narration and description, the teacher should be careful to see that the student confines his work to what is called for — that he narrates when narration is asked for, describes when description is wanted, and characterizes when a character sketch is required.

(1)

Relate orally in class something that you witnessed while on your way to school.

(2)

Write a letter to a friend who lives in California giving an account of a Saturday excursion to the woods.

(3)

Write a personal narrative of a boat ride.

(4)

Give orally a narration consisting of one paragraph based on the following hints:

I fell into the water — when, where, how did it happen — result.

(5)

Relate in the first person some humorous incident, real or imaginary, in which you were concerned.

47 Anecdotes. Next to narrative letters in order of study should come anecdotes, or short stories, which we merely reproduce. These are of great use to the beginner in composition, for in order to say anything well he must first have something worth saying. An anecdote, more than any other kind of story, must have a well-defined *point* or *climax*, without which the recital would be tame and meaningless. In a carefully planned anecdote the climax is usually brought in at or near the end. Before this climax is reached the attention of the reader or hearer is sustained in order that he may learn the outcome; he is said to be "held in suspense." The art of withholding the climax so as to produce such an effect is an evidence of skill on the part of the writer. To introduce suspense into a story is a real art which ought to be cultivated.

Point out the climax and a moment of suspense in each of the following selections.

During the Civil War, several Northern soldiers were talking together one day just before the advance upon

Corinth. A tall, ungainly, raw recruit stepped up to them with a bundle of soiled clothes in his hand. "Do you know where I can get this washing done?" he asked.

Two of the group were practical jokers. A bright thought flashed into their heads, and, as the sequel shows, unfortunately found expression. "Oh, yes, we know! Just go up there with your bundle," — pointing to the headquarters of General Grant — "you will see a short, stout man" — describing the general — "who does washing. Take your bundle to him."

The recruit thanked them and walked off in the direction indicated. He gained entrance to headquarters and stood in the general's presence.

"What can I do for you?" said General Grant.

"I was directed here by a couple of soldiers. They told me that you did washing, and I have a bundle here."

General Grant probably enjoyed the situation, but his imperturbable face did not relax. He simply asked the question, "Could you identify those men again?"

"Yes, sir."

"Very well; you shall have the chance." Turning to an orderly, he directed him to call a guard, go with the recruit to where the jokers were standing ready to enjoy his discomfiture, and let him identify them. "Take the men to the guard-house, give them this man's bundle of clothing, and make them wash it thoroughly. See that the work is well done."

The general was obeyed to the letter.

An amusing incident is related as occurring in Goldsmith's last journey homeward from Edgeworthstown. His father's house was about twenty miles distant; the road lay through a rough country, impassable for carriages. Goldsmith procured a horse for the journey, and

a friend furnished him with a guinea for traveling expenses. He was but a stripling of sixteen, and being thus suddenly mounted on horseback, with money in his pocket, it is no wonder that his head was turned. He determined to play the man and to spend his money in independent traveler's style. Accordingly, instead of pushing directly for home, he halted for the night at the little town of Ardagh, and, accosting the first person he met, inquired, with somewhat of a consequential air, for the best house in the place. Unluckily, the person he had accosted was one Kelly, a notorious wag, who was quartered in the family of one Mr. Featherstone, a gentleman of fortune. Amused with the self-consequence of the stripling, and willing to play off a practical joke at his expense, he directed him to what was literally "the best house in the place," namely, the family mansion of Mr. Featherstone. Goldsmith accordingly rode up to what he supposed to be an inn, ordered his horse to be taken to the stable, walked into the parlor, seated himself by the fire, and demanded what he could have for supper. On ordinary occasions he was diffident and even awkward in his manners, but here he was "at ease in his inn," and felt called upon to show his manhood and enact the experienced traveler. His person was by no means calculated to play off his pretensions, for he was short and thick, with a pockmarked face, and an air and carriage by no means of a distinguished cast. The owner of the house, however, soon discovered his whimsical mistake, and, being a man of humor, determined to indulge it, especially as he accidentally learned that this intruding guest was the son of an old acquaintance.

Accordingly, Goldsmith was "fooled to the top of his bent," and permitted to have full sway throughout the evening. Never was schoolboy more elated. When

supper was served, he most condescendingly insisted that the landlord, his wife, and daughter should partake, and ordered a bottle of wine to crown the repast and benefit the house. His last flourish was on going to bed, when he gave especial orders to have a hot cake at breakfast. His confusion and dismay on discovering the next morning that he had been swaggering in this free and easy way in the house of a private gentleman, may be readily conceived. True to his habit of turning the events of his life to literary account, we find this chapter of ludicrous blunders and cross-purposes dramatized many years afterward in his admirable comedy of *She Stoops to Conquer*; or, *The Mistakes of a Night*.

IRVING, *Life of Goldsmith*.

Notice that after the climax of a story is reached the interest of the reader or hearer decreases. He can then usually discern the final outcome, whereas earlier in the story he cannot determine the issue. Hence the climax is often called the turning point of the story. The most important climax in *Ivanhoe* occurs where the fire kindled by Ulrica is discovered by the defenders of the castle of Torquilstone. The reader surmises that the besiegers will win. The moment of greatest suspense, or the moment when the interest is keenest, comes immediately before the discovery, while the reader is still uncertain which party will win. A long story like *Ivanhoe* which is made up of many scenes will usually contain minor climaxes and moments of suspense, perhaps one in each scene.

EXERCISE

(1)

Reproduce orally the anecdote concerning General Grant, paying particular attention to suspense and climax.

(2)

Be prepared to give in class an account of some witty remark made by a child. Model your anecdote on the specimens given, using direct conversation and withholding the climax.

(3)

Point out the climax and a moment of suspense in at least two short stories from the supplementary reading that you have done since the beginning of this school year.

(4)

Retell orally the incident upon which Goldsmith founded *She Stoops to Conquer*, dividing your reproduction into two oral paragraphs to correspond with the written ones.

(5)

Using reference books in history of literature, find (a) what events or circumstances in Irving's life aided him in writing the *Sketch Book*; (b) how Scott's environment during his childhood helped him to write stories in later life; (c) how the life of Charles Lamb is reflected in his essays. Be prepared to give in class a topical recitation upon each of these subjects.

(6)

Write a short story into which you introduce an incident from your own life or from the lives of others around you.

(7)

Point out a moment of suspense and a climax in each of the following scenes with which you are familiar:

Ivanhoe

The tournament.

Isaac, the Jew, in the dungeon of Torquilstone.

The trial of Rebecca.

Quentin Durward

The attempted hanging of Quentin. [Chapter VI]

The battle with William de la Marck. [Chapter XXXVII]

Treasure Island

Jim in the apple barrel. [Chapter XI]

Jim's fight with Israel Hands. [Chapter XXVI]

(8)

Point out a moment of suspense and a climax in some magazine story that you have recently read.

48 Thread of action. Some narratives are said to have but one thread of action. That is, they have but one actor or one group of actors, and but one event is told.

John and James had a skating race.

Henry cut his finger with his father's knife.

These two sentences in expanded form short narratives of this kind.

Most narratives, however, are formed on the following plan:

A tries to do something.

B opposes or aids A.

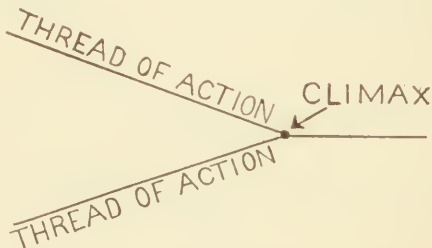
A succeeds or fails.

A and B may each mean either a single character or a whole group of characters.

John and James had a skating race. Mr Brown rescued the two boys.

Henry cut his finger with his father's knife. His mother punishes him for disobedience.

In each of these another statement has been added to the single statement first mentioned. A narrative developed from either of these combinations will have two threads of action. The accompanying diagram illustrates such a union. The climax usually occurs at the junction of the elements.



In a long narrative such as *Ivanhoe* or *Quentin Durward* several threads of action are carried along simultaneously through the entire story. Even in simple narratives it is often necessary to relate in succession two or more events which really happen at the same time. In order to acquaint the reader with the time of, or the relation between, the events, the student should use such words as *at the same time*, *already*, *meanwhile*, etc. A clause introduced by *while* or a participial phrase may also be used with good effect to secure an easy transition from one event to another.

EXERCISE

(1)

Make five statements each of which embodies a single line of action.

With each of these combine one or more other statements to form a suggestion for a compound narrative.

Write one of the narratives suggested in this exercise.

(2)

What is the main thread of action in *Ivanhoe* or in *Quentin Durward*?

(3)

Reproduce the story of Wamba. By doing this you have separated one thread of action from the plot.

NOTE. — For students not familiar with *Ivanhoe*, the teacher should suggest some other character or group of characters.

(4)

Two boys were having a skating race. Mr Jones was driving along the lake with a load of lumber.

Combine these two simultaneous actions into a short narrative, using one of the methods suggested for transition from one thread to the other. Point out a moment of suspense and a climax in the narrative you have written.

49 Conversation and dialogue. The introduction of direct conversation into a story serves to enliven the narrative, to provide variety in the form of the composition and often to give us a glimpse of the real character of the actors. Conversation helps to make a story seem real and interesting. We are often tempted to skip the descriptive passages in a story, but never the conversation. We also become acquainted with the

people in the story through the words they utter, as well as through their deeds. Some stories are largely made up of conversation; every story *may* contain conversation, and we should try to use it whenever possible. The direct form should be used; it prevents tiresome repetition of such expressions as "they say," "he said," etc., which are always necessary in reporting conversations in the indirect form.

In writing conversation, five cautions should be observed.

1 Try to make the characters speak naturally. In speaking, people often abbreviate statements and frequently use colloquial expressions. Do not be afraid to report conversations in *every-day* language, even though the expressions violate good usage.

2 Do not use the verb *say* too frequently. Consult the dictionary or a book of synonyms for a list of words which mean nearly the same, such as *reply*, *return*, *remark*, *answer*, *whisper*, *retort*, etc., and use these whenever possible.

3 The speech of each person, no matter how long or how short, should form a separate paragraph.

4 Each paragraph quoted should be inclosed in double quotation marks.

5 Do not use the dramatic form of reporting conversations. By dramatic form is meant that used in actual dramas, where the name of the speaker stands alone, unconnected with the quotation, the verb of saying being omitted.

Notice the paragraphing, the punctuation, the variety

in the use of verbs and general character of the language used in the following selection:

Young Jerry, walking with the stool under his arm at his father's side along sunny and crowded Fleet street, was a very different Young Jerry from him of the previous night, running home through darkness and solitude from his grim pursuer. His cunning was fresh with the day, and his qualms were gone with the night — in which particulars it is not improbable that he had compeers in Fleet street and the city of London that fine morning.

"Father," *said* Young Jerry, as they walked along, taking care to keep at arm's length and to have the stool well between them, "what's a resurrection man?"

Mr Cruncher came to a stop on the pavement before he *answered*, "How should I know?"

"I thought you knowed everything, father," *said* the artless boy.

"Hem! Well," *returned* Mr Cruncher, going on again, and lifting off his hat to give his spikes free play, "he's a tradesman."

"What's his goods, father?" *asked* the brisk Young Jerry.

"His goods," *said* Mr Cruncher, after turning it over in his mind, "is a branch of scientific goods."

"Persons' bodies. ain't it, father?" *asked* the lively boy.

"I believe it is something of that sort," *said* Mr Cruncher.

"Oh, father, I should so like to be a resurrection man when I'm quite growed up!"

Mr Cruncher was soothed, but shook his head in a dubious and moral way. "It depends on how you develop your talents. Be careful to develop your talents,

and never to say no more than you can help to nobody, and there's no telling at the present time what you may not come to be fit for." As Young Jerry, thus encouraged, went on a few yards in advance, to plant the stool in the shadow of the Bar, Mr Cruncher *added* to himself: "Jerry, you honest tradesman, there's hopes wot that boy will yet be a blessing to you, and a recompense to you for his mother!"

DICKENS, *A Tale of Two Cities*.

EXERCISE

(1)

Write an imaginary conversation between two boys about a chestnutting expedition.

(2)

Write a short story introducing a conversation between yourself and a lost child.

(3)

Write a conversation between yourself and a schoolmate concerning your plans for the Christmas vacation.

(4)

Write the conversation suggested by the picture on the opposite page, "A Difficult Problem." [Material should first be worked out orally.]

(5)

A newsboy sees a lady drop her purse. Write two conversations, one between the boy and his companion concerning the advisability of returning it, and one between the lady and the boy when he returns the purse. Connect the two conversations by a transitional sentence.



Otto Ruprecht

A DIFFICULT PROBLEM

(6)

Jennie cares most about books, George about outdoor sports. Write a conversation between the two on the subject of recreation.

(7)

In the suggested reading for this course,¹ or in some of the recent numbers of the magazines, select five stories which begin with conversation.

50 Choice of words. The choice of verbs in reporting conversation has already been mentioned. No less important is the choice of verbs in other parts of a narrative. Verbs denote action, which is the element upon which narration depends. The more exactly the verb conveys the meaning, the more artistic is the narrative. Notice how much is told by the verb in the following expressions, and how precise is the information given:

The top *hums*.

The cat *purrs*.

Next to verbs in aiding the movement of narration rank adverbs, words which tell *how* the action is performed. The continued use of many adverbs, however, is apt to become tiresome. Discretion, therefore, should be exercised in determining *when* to use them as well as in deciding what ones to use.

A thing which helps to make a narrative real is the use of concrete rather than abstract words. Instead of writing about "a boy," write about Harry or John; instead of making your story take place in "the city," give the town a definite name even though it does not

¹ See outline in the preface.

need to be that of an actual place. Neither the leper in the first part of *The Vision of Sir Launfal* nor the ancient mariner in the poem of that title is given a concrete name. These characters are used as types to aid in developing a truth. Compare the realism of either of these stories with that of *Horatius* where every person and place is definitely named. You do not know where Sir Launfal's castle lay, nor where the harbor of the ancient mariner was, but you do know exactly where the action of *Horatius* is placed.

EXERCISE

(1)

Write a short narrative on the following, introducing concrete names:

A small girl rescues a dog, which is being teased by some boys.

(2)

The boy walked hastily down the street just as the six o'clock whistles shrieked out the closing hour. The quarter — that one precious coin — was tightly clasped in the little brown hand. On past the bright windows, gay in the red and green of holiday time, he cheerily sped, oblivious to everything but the object of his search. At last the window with the Christmas tree appeared. He was almost there — and then! He closed his eyes for a second in order to shut out all but that horse with its silvery mane and tail, the horse that he would buy with Uncle Jim's quarter. He braced his sturdy little back against the swing door, preparatory to entering, when a low sob caught his ear. . . .

Write the remainder of the story, paying particular attention to the choice of words.

Point out a moment of suspense and a climax in the finished narrative.

51 The elements of narration. Narration may be defined as the relating of successive events in definite order, or as a series of word pictures presented in the order of their occurrence.

The action in a story is called the *plot*. Inasmuch as action implies actors, it follows that in every narration there is a second element, *character*. Since there must be some place in which the characters act, we add to these a third, *setting*. The fourth and last element is *purpose*, which concerns the motive of the author. These four elements answer the four questions: What? Who? Where? Why?

52 Plot. The plot of a narrative may be arranged in several ways, such as:

- 1 By building up a climax, as in most anecdotes.
- 2 By following the strict time order, as in chronicle histories, most biographies, and many short stories.
- 3 By following cause and effect, as in literary or political history.
- 4 By presenting only such events as illustrate the aim or purpose of the author. In this type, the author is especially careful to say nothing about events that would not serve to illustrate his underlying thought.

It is best for the beginner in composition to keep to the time order or the order of climax. Complicated plots require considerable skill in construction, in order that they may maintain the interest to the end.

In the following selection the strict time order is apparent. Notice how the courtships are described in the order of their occurrence.

Will Honeycomb, who looks upon love as his particular province, interrupting our friend with a jaunty laugh, "I thought, Knight," says he, "thou hadst lived long enough in the world not to pin thy happiness upon one that is a woman and a widow. I think that without vanity I may pretend to know as much of the female world as any man in Great Britain, though the chief of my knowledge consists in this, that they are not to be known." Will immediately, with his usual fluency, rambled into an account of his own amours. "I am now," says he, "upon the verge of fifty" (though, by the way, we all knew he was turned of threescore). "You may easily guess," continued Will, "that I have not lived so long in the world without having had some thoughts of settling in it, as the phrase is. To tell you truly, I have several times tried my fortune that way, though I can't much boast of my success.

"I made my first addresses to a young lady in the country; but when I thought things were pretty well drawing to a conclusion, her father happening to hear that I had formerly boarded with a surgeon, the old put forbid me his house, and within a fortnight after married his daughter to a foxhunter in the neighborhood.

"I made my next applications to a widow and attacked her so briskly that I thought myself within a fortnight of her. As I waited upon her one morning, she told me that she intended to keep her ready money and jointure in her own hand, and desired me to call upon her attorney in Lyon's Inn, who would adjust with

me what it was proper for me to add to it. I was so rebuffed by this overture that I never inquired either for her or her attorney afterwards.

“A few months after I addressed myself to a young lady who was an only daughter, and of a good family. I danced with her at several balls, squeezed her by the hand, said soft nothings to her, and, in short, made no doubt of her heart; and, though my fortune was not equal to hers, I was in hopes that her fond father would not deny her the man she had fixed her affections upon. But as I went one day to the house in order to break the matter to him, I found the whole family in confusion, and heard, to my unspeakable surprise, that Miss Jenny was that very morning run away with the butler.

“I then courted a second widow, and am at a loss to this day to know how I came to miss her, for she had often commended my person and behaviour. Her maid, indeed, told me one day that her mistress had said she never saw such a spindle pair of legs as Mr. Honeycomb.

“After this I laid siege to four heiresses successively, and being a handsome young dog in those days, quickly made a breach in their hearts; but I don’t know how it came to pass, though I seldom failed of getting the daughters’ consent, I could never in my life get the old people on my side.

“I could give you an account of a thousand other unsuccessful attempts, particularly of one which I made some years since upon an old woman, whom I had certainly borne away with flying colors, if her relations had not come pouring in to her assistance from all parts of England; nay, I believe I should have got her at last, had she not been carried off by an hard frost.”

ADDISON, *Sir Roger de Coverley Papers.*

For narratives told in order of climax see Browning's *Tray* and Campbell's *Lord Ullin's Daughter* given in Chapter II. In fact, the events in these selections follow both the time order and the order of climax.

EXERCISE

(1)

From the narratives that you have read select two (other than those mentioned above) that are written in order of time, two whose events follow in order of climax.

(2)

Point out a place in *Ivanhoe* or in *Treasure Island* where the author has narrated events that occurred before the action of the story takes place.

(3)

Arrange the following events in time order, then compare your outline with Longfellow's *Paul Revere's Ride*.

1 Paul Revere said "good-night" to his friend and rowed to the Charlestown shore.

2 He told his friend to hang two lanterns in the North church tower if the British left the town by sea and one if they went by land, so that he might warn the people of the Middlesex villages and farms.

3 If you will listen you may hear the story of the mid-night ride of Paul Revere, on April 18, 1775.

4 At twelve o'clock he rides into Medford town.

5 The friend watched the British until he saw them march to their boats on the shore.

6 Paul rides through the village, up the hill and along the Mystic.

7 Paul sees two lamps in the belfry.

8 At one o'clock he galloped into Lexington.

9 You know the rest. The next day the British were put to flight by the New England farmers.

10 Paul's friend climbed to the church tower to light the lamps.

11 People will always remember the midnight ride of Paul Revere.

12 At two by the village clock he comes to the Concord bridge.

(4)

Select from your reading three stories in which the interest lies chiefly in the plot or action.

53 Character. The characters in narration may be almost anything, — men, beasts, plants, machines, stones, etc. If persons, they may seem like real, live creatures, or mere mouthpieces for the opinions of the author. They may be the same people at the end of the story that they are at the beginning, or they may have changed or developed, advanced or retrograded. We may become acquainted with them from what they do, what they say, what they love most, how they feel toward others, or what others think and say about them. Into your own compositions try to introduce real people. Study the persons about you and put them into your stories.

EXERCISE

(1)

What character in *Ivanhoe*, *Quentin Durward* or *Treasure Island* do you like best? Discuss this question in class.

Write a brief summary giving your own opinion and telling what the character says and does that you like.

(2)

Give an oral account of a character taken from *As You Like It*, and tell what conclusions you draw about the kind of person he (or she) was. Other members of the class should discuss the correctness of your subject matter and the inferences you have drawn.

(3)

Name a character in the literature that you have studied this year which impresses you as being a *real* person. Remember that no person in real life is *wholly* good or *wholly* bad. Mention traits of character or incidents in the story that justify your conclusion.

(4)

Who is the real heroine of *Ivanhoe*, Rebecca or Rowena? Who is the hero of *Treasure Island*?

(5)

Find three stories in which you think the chief interest lies in the characters rather than in the plot.

54 Setting. Time and place are the two main aspects of the setting. Every narration, no matter how simple, should have a definite time and a place for the background of its action, and the author should bear these always in mind, in order that the characters and the action be not incongruous with the setting. A knight of the twelfth century would hardly be expected to think or act as a man of the twentieth century. The street arab's actions and views of life differ widely from those of the carefully reared child of affluence. The setting for a Christmas story would scarcely be the same as for a Fourth of July story.

EXERCISE

(1)

Work out the setting of each of the following with which you are familiar, writing down each phrase or sentence that gives information concerning the time or place of the action:

Battle of Lake Regillus	Prophecy of Capys
Virginia	<i>Ivanhoe, Chap. I</i>
The Raven	The Ancient Mariner
Sohrab and Rustum	The Vision of Sir Launfal
Quentin Durward, <i>Chap. II</i>	The Courtship of Miles Standish

(2)

Briefly outline the setting in each of two stories from your supplementary reading.

55 Purpose. The general trend of a narrative is often determined by the aim or purpose of the author. The narration written with the sole desire to please or amuse naturally differs from the one written with the covert idea of teaching some moral truth. In writing a narrative the author usually has some objective point which he desires to reach, some final situation that he strives to bring about. For instance, the underlying thought in the *Vision of Sir Launfal* is brought out in the following lines:

'Tis not what we give, but what we share.
For the gift without the giver is bare.

In this case the quotation given constitutes the main theme of the narrative. The author's purpose in writing the story is evidently to teach this truth.

In the *Legend of Sleepy Hollow*, Irving's desire is

mainly to relate a pleasing story, at the same time making us better acquainted with the old Dutch burghers and their customs. The main theme or central thought is the fortunes of Ichabod Crane.

EXERCISE

Point out the central thought or main theme and the author's purpose in each of the following that you have read:

Ancient Mariner	As You Like It
Ivanhoe	Horatius
Virginia	Midsummer Night's Dream
Treasure Island	Story of Justice, Evangeline
The Raven	(See p. 30.)

56 Pictures in stories and stories in pictures. We have learned that a narration may be considered as a series of pictures. Every time the scene is changed a new mental image must be formed. Whenever a character *does* anything, some change in the picture is necessary. In the *Vision of Sir Launfal* the following pictures stand out clearly:

The picture of summer, and the castle.

The knight, starting on his quest, throws a piece of gold to the leper.

The leper indignantly spurns the coin.

The picture of the castle in winter.

The forlorn old man returns to find himself an outcast.

He shares his crust with the beggar, and, breaking the ice in the brook, gives him to drink.

The beggar is transformed into the Christ.

The castle with open doors, wherein poor and lowly are welcome.

Any one of these scenes forms a complete picture.

On the other hand, it often follows that a picture will suggest a story to our minds. Even a bare statement, such as, "They were lost in the forest," may suggest both a picture and a story. The questions, Who were they? Where were they going? How did they happen to wander from the road? What did they say to each other, when they discovered their plight? How were they finally rescued? What did they say when they were safe? if answered would form a narrative suggested by the statement. No two people might answer these questions in the same way, but each might form a good narrative.

EXERCISE

(1)

Write the story suggested above.

(2)

Tabulate the series of pictures in any *two* of the stories mentioned in the exercise on page 156.

(3)

Make five statements, each of which suggests a story.

(4)

Expand one of these statements by asking at least eight questions suggested by it and form a narrative with the material found in the answers to these questions.

(5)

Write a story suggested to you by the picture on page 147.

(6)

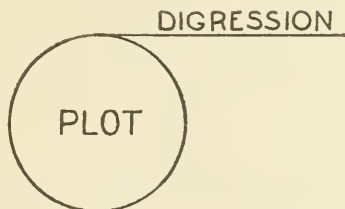
Write a story suggested by one of the following:

A child fell into the brook.

A cat adopted a young squirrel.

A boy overhears a conversation between two robbers.

57 Unity and coherence. These two qualities are necessary to every narrative. A story must be a unit. Each event must help to further the development of the action or plot. Those events which lead to a climax



and are really essential to the movement may be illustrated by the circle in the accompanying diagram. Whenever incidents are introduced which do not belong to the main series of events, or whenever digressions are made for the sake of explaining or describing, the author may be said to be proceeding at a tangent to the real plot. For instance, in Hawthorne's *Prophetic Pictures*¹ no account of the wedding of Eleanor and Walter is given. Such a description is not necessary to the plot and has no bearing upon the theme of the narrative.

Avoid introducing such side issues. The writer should, from the beginning, have the end clearly in

¹ Suggested for supplementary reading — see outline in preface.

mind. Each scene or action should make another step toward the climax or end; progress toward the end should be consistent from the beginning.

Coherence or clearness is also essential. Not only should the events be selected with reference to their part in the main thread of action, but they should be kept in such logical sequence that the reader cannot fail to grasp the trend of thought. To accomplish this, the writer should arrange the incidents in some definite order — that of time, cause and effect, or climax.

Coherence also demands that the writer should use simple, direct language. Words having special or technical meanings should in general be avoided, but sometimes they may be used to good advantage. For instance, too liberal a use of technical terms in a football story renders the narrative obscure to the general reader, but the occasional introduction of such language adds to the effect.

The purpose or motive of the author should also be clearly brought out. Only when the majority of readers understand *alike* the purpose and meaning of the story, is the narrative said to be clear or coherent.

In writing or reproducing a long story, like *Ivanhoe* or *A Tale of Two Cities*, it becomes necessary to differentiate clearly between events or happenings which really further the main plot, and incidents or actions that are attendant upon, but subordinate to, the main thread of action. In a brief outline or reproduction of such a story it is impossible to give all the details, hence it first becomes necessary to select the important events of the plot. Such events, if cited in order, form a con-

tinuous chain, each action being dependent upon what has preceded it.

EXERCISE

(1)

Mention in order the most important events in *Ivanhoe*, *Quentin Durward* or *Treasure Island*. Give an account of any one of them.

(2)

Mention four incidents in *Ivanhoe*, *Quentin Durward* or *Treasure Island*. Outline briefly one of them.

(3)

Relate a humorous incident from one of the stories mentioned above.

(4)

Write in the form of a letter an account of the burning of a large hotel or public building in your town.

Write a newspaper account of the same fire.

How does the selection of details differ in the two accounts? Does your narrative in each case have unity and coherence?

58 Beginning and end of the story. One exception there is to this law of coherence or sequence. A story may begin in one of two ways, by stating the time, place, and the circumstances under which the action takes place — that is, the setting — or by plunging at once into the narrative and allowing the explanation to be given later. The latter method is much used and is usually successful. In this manner the author manages to gain his reader's interest and attention at once, whereas in the former case many are prone to omit

reading the descriptive beginning and thus lose entirely the setting of the story.

The end of a narrative is usually a summary or a climax. The author may, especially at the end of a series of events written in time order, give a final summing up of the results brought about by the action of the story. A far more effective conclusion, however, is provided by arranging the story in order of climax, so that the most striking and important event comes last. Occasionally, too, the author leaves the reader to guess the final outcome, as in Stockton's *The Lady or the Tiger*.

EXERCISE

(1)

Write in the first person an account of what you did in one day, observing strict time order and supposing that the most important deed came early in the day. Pay particular attention to the conclusion.

Write another similar account, in which the most important deed comes at the close of the day.

Which account is more effective?

(2)

In the picture on the opposite page imagine that you are in the balloon and write a narrative of the events of your journey. Pay particular attention to the conclusion.

(3)

Write a short narrative on "A Visit at my Grandfather's." Begin your narrative with a conversation, or with an account of your journey, afterwards telling what occasioned the visit at that particular time.



BALLOON

Julien Dupré

(4)

Narrate your experiences while you were learning to skate. In your conclusion state whether you think the accomplishment is worth the effort.

(5)

From the following hints write a narrative containing direct conversation.

You have planned to visit a friend — great preparations made for your entertainment — one of your family ill, but not seriously — mother tells you to decide for yourself — you write two letters, one telling your friend when you will come, the other saying you must postpone your visit — one letter posted, one destroyed. [Do not tell the reader which letter you sent, but let him infer the result from what your mother does when you return to the house.]

(6)

Write a brief sketch of the life of Lowell. Begin by mentioning his death and the value of his works.

59 Paragraph length. Do not forget that every narration of any considerable length needs an introductory and a concluding paragraph. These are usually short, frequently containing but two or three well-constructed sentences. The paragraphs in the body of the story should usually contain from one hundred to two hundred words, except when conversation is reported. Each main event, unless very long, or unless conversation is introduced, should be told in a single paragraph. Thus the paragraphs will correspond with the main events of the narrative. The student should guard against writing long rambling introduc-

tions. Proportion demands that the introduction should form but a comparatively small part of the composition. Emphasis should be laid either upon the body of the story or upon the conclusion, but never upon the introduction.

Narrative paragraphs should never be made so long as to become tiresome, neither should long, involved sentences be tolerated. As we have already observed, short sentences add brightness and vivacity to a narrative. They are said to accelerate or quicken the movement of a story. The worth of a narrative depends upon its power to please and entertain, and this fact the writer should always bear in mind.

MISCELLANEOUS EXERCISES ON NARRATION

In the following exercises pay particular attention to sentence structure, paragraphing and arrangement of material.

(1)

Complete the story begun in the model on page 29.

(2)

Narrate an incident from the *Odyssey* to prove that Ulysses was strong or that Penelope was loyal.

(3)

Find from the required or the suggested reading an incident to illustrate each of the following: bravery, courtesy, loyalty, self-sacrifice. Outline briefly one of them.

(4)

Give the name of the best short story that you have read. Mention *three* reasons why you consider it the best.

(5)

Which was the braver — Horatius or Virginius? Tell in one paragraph upon what you base your conclusion.

(6)

Relate an incident from *Ivanhoe* to prove that King John was treacherous, or from *Quentin Durward* to show that King Louis was superstitious, or from *Treasure Island* to prove that Dr. Livesey was brave.

(7)

Find five stories in which the setting comes first.

(8)

Find five stories giving the setting after the beginning of the plot.

(9)

Relate a sad incident from one of the books you have read, using the order of climax.

(10)

What order of events would you use in a biography? Would the conclusion be a summary or a climax? Could it be both? Justify your conclusion by reference to some biography.

(11)

Point out what order of events is used in two of the narratives you have read this year.

(12)

Write a story in the order of climax based on the following: A boy found a pocketbook containing \$100. Does your story also follow the time order?

(13)

In your own opinion which is stronger, strict time order or order of climax? Support your conclusion by

references to stories you have read this year. [So many narratives involve both orders that you will need to be careful in your selection.]

(14)

Find three stories from your supplementary reading that follow the order of climax.

(15)

What were the qualities of knightliness as shown in *Ivanhoe* or *Quentin Durward*? Relate an incident justifying your choice of one of the characteristics named.

(16)

Reproduce the story of *Horatius*, basing your account upon the following outline:

- 1 Introduction — Lars Porsena approaches Rome
- 2 Horatius offers to hold the bridge
- 3 The fight at the bridge
- 4 The retreat of the other two Romans
- 5 Horatius swims the Tiber
- 6 Conclusion — reward

How many paragraphs should the essay contain?

(17)

Following the method indicated above, prepare an outline and reproduce the story of one of the following: *The Ancient Mariner*, *The Vision of Sir Launfal*, *The Battle of Lake Regillus*, *Sohrab and Rustum*.

(18)

Select from your supplementary reading a story for reproduction. Cite the most important events and make a topical outline, each main division of which shall represent one of these events. Then reproduce the story,

making the paragraphs of your essay correspond with the main divisions of your outline.

(19)

Group according to the threads of action all the characters mentioned in the items given below and others that might be introduced into the story:

Poor little boy finds beautiful trick dog; the two become friends; boy tries to find dog's owner; organ grinder pretends to own dog; he uses it to earn money; the real owner, rich man's little daughter, is heart-broken over loss; boy discovers real owner; organ grinder arrested.

Write a narrative based on the above; include at least two conversations.

(20)

Select one of your own narratives for criticism. Has each sentence unity and is it clear or coherent? Is each paragraph a unit? State the theme or central thought of each paragraph. Do the events chosen form a continuous chain or line of action? Have you introduced a climax and a moment of suspense? Have you included any incidents that are connected with, but do not further, the plot? Have you a good introduction and conclusion? What is the aim or purpose of your story? State the theme. Have you introduced direct conversation into your narrative? If so, is it paragraphed and punctuated correctly? Do you think the interest lies chiefly in the plot or in the characters?

CHAPTER VII

DESCRIPTION

Words are but pictures, true or false design'd,
To draw the lines and features of the mind.

BUTLER.

60 Definition. We have seen in the preceding chapter that narration is a series of pictures arranged in order of time. Any one of these may be the form of composition which is called a description. In other words, description is a word picture of some object, person or scene. This form of writing seldom occurs alone; it is usually found as a part of a narration. It is of great value in narration, for it aids in giving a realistic setting to the story and is indispensable in conveying to the reader distinct impressions of the characters of the narrative.

61 Kinds of description. Description, broadly classified, is of two kinds — *circumstantial* and *impressional*. The former aims to present details only, the latter to convey an impression. Circumstantial description gives a detailed picture of the object or scene as it actually is; impressional description, as it appears to the eye of the author, or rather, as it appeals to his emotions. The first kind affords exact information, the second creates for the reader an impressive picture.

Notice the difference in the descriptions given below. Which gives the better picture? Which proceeds in more logical order?

He is a middle-aged spare man, about forty years old, of a brown complexion, and dark brown colored hair, but wears a wig; he has a hooked nose, a sharp chin, gray eyes, and a large mole near his mouth. [*Circumstantial.*]

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy, but her manners were excellent. [*Impressional.*]

In came Mrs. Fezziwig, one vast substantial smile. [*Impressional.*]

The afternoon sun was warm on the five workmen there, busy upon doors and window-frames and wainscoting. A scent of pine wood from a tent-like pile of planks outside the open door mingled itself with the scent of the elder bushes which were spreading their summer snow close to the open window opposite; the slanting sunbeams shone through the transparent shavings that flew before the steady plane, and lit up the fine grain of the oak paneling which stood propped against the wall. On a heap of those soft shavings a rough gray shepherd-dog had made himself a pleasant bed, and was lying with his nose between his forepaws, occasionally wrinkling his brows to cast a glance at the tallest of the five workmen, who was carving a shield in the center of a wooden mantel piece. [*Circumstantial.*]

Ellen's Isle, situated at the foot of the beautiful Loch Katrine, is a small island containing two or three acres of land rising abruptly from the water to a height of from twenty-five to fifty feet. It is covered with a thick undergrowth of shrubbery, ferns, honeysuckle, and heather, with a few native birches and pines. The landing is in a slight recess hidden by trees. The ascent is up a steep bank, the roots of the trees forming steps in the winding path. [*Circumstantial.*]

In an impressional description there is usually one main characteristic that stands out more boldly than any of the others, or a oneness of effect to which all the details contribute. A description may be composed of details which in themselves are circumstantial, but if these details are so presented as to contribute to a single impression the description as a whole will be impressional.

A description containing details that suggest color, form, light, sound, odor, etc., but do not definitely outline a picture to the reader, is said to be suggestive. [See "Echoing Footsteps," Chapter XXI, *A Tale of Two Cities*.] Such a composition may be either impressional or circumstantial, according to the motive or purpose of the author and his ability to realize that purpose in his composition.

The following selection illustrates a suggestive impressional description. No definite instructive details are given, no picture is clearly outlined; each item is suggestive. The whole selection, however, gives the impression of the quiet watchfulness of nature, although the first three lines approach circumstantial description. We feel the atmosphere of the description instead of seeing a picture boldly outlined.

The fishes slumbered in the cold, bright, glistening streams and rivers, perhaps; and the birds roosted on the branches of the trees; and in their stalls and pastures beasts were quiet; and human creatures slept. But what of that, when the solemn night was watching, when it never winked, when its darkness watched no less than its light! The stately trees, the moon and shining stars, the

softly stirring wind, the overshadowed lane, the broad, bright country-side, they all kept watch. There was not a blade of growing grass or corn, but watched; and the quieter it was, the more intent and fixed its watch upon him seemed to be.

Compare the description given above with the following, which, although suggestive, leaves no one distinct impression upon the reader. The picture, however, is more distinct than in the preceding.

Whoever has made a voyage up the Hudson, must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape.

IRVING. *Rip Van Winkle.*

EXERCISE

(1)

Then think I of deep shadows on the grass,
Of meadows where in sun the cattle graze,
Where, as the breezes pass,
The gleaming rushes lean a thousand ways,
Of leaves that slumber in a cloudy mass,
Or whiten in the wind, of waters blue
That from the distance sparkle through
Some woodland gap, and of a sky above,
Where one white cloud like a stray lamb doth move.

LOWELL, *To the Dandelion*.

Is this description, as a whole, circumstantial or impressional? Give reasons for your decision.

(2)

Classify as impressional or circumstantial each paragraph of the description *In Granada* beginning on page 58. Give a reason for your decision in each case.

(3)

Imitating the circumstantial description of Defoe, on page 170, describe a person of your acquaintance.

(4)

Write a circumstantial description of your schoolhouse as it would appear to a person standing directly in front of it.

(5)

Write an impressional description of a snow storm. [Suppose you are indoors, looking out of a window at the storm.]

62 Point of view. Especially in circumstantial description, the aim of which is to give information, it is

necessary for the writer to choose some one standpoint from which to observe the object in question. A building, a landscape, a human face, a chair, a cube, etc., all appear different when viewed from different standpoints. A cubical or prismatical object viewed from a point diagonally opposite presents an appearance considerably at variance with that observed from a point directly in front of one of its faces.

This standpoint chosen by the writer is known as the point of view. If it becomes necessary, as it sometimes does, to shift the point of view in order to obtain a more complete picture, the author should indicate that such a change is to be made, that he may prevent the reader from becoming confused and losing the distinct impression. The point of view, like the topic of a paragraph, is frequently stated in the first sentence of the description. It thus gives the reader at once a definite grasp of the situation and forms a good introduction.

Read carefully the following specimens of description, classifying each as impressional or circumstantial and indicating the point of view. Does the point of view in any one paragraph change? Point out the suggestive details.

Up the broad flight of shallow steps, monsieur the marquis, flambeau preceded, went from his carriage, sufficiently disturbing the darkness to elicit loud remonstrance from an owl in the roof of the great pile of stable building away among the trees. All else was so quiet that the flambeau carried up the steps and the other flambeau held at the great door burnt as if they were in

a close room of state instead of being in the open night-air. Other sound than the owl's voice there was none, save the falling of a fountain into its stone basin; for it was one of those dark nights that hold their breath by the hour together, and then heave a long low sigh, and hold their breath again.

DICKENS, *A Tale of Two Cities*.

The two selections following are descriptions of the same valley. Note how the pictures which they give us differ, the choice and arrangement of details being determined by the point of view.

(A)

The chine of highland whereon we stood, curved to the right and left of us, keeping about the same elevation, and crowned with trees and brushwood. At about half a mile in front of us, but looking as if we could throw a stone to strike any man upon it, another crest, just like our own, bowed around to meet it; but failed by reason of two narrow clefts of which we could only see the brink. One of these clefts was the Doone-gate, with a portcullis of rock above it; and the other was the chasm, by which I had once made entrance. Betwixt them, where the hills fell back, as in a perfect oval, traversed by the winding water, lay a bright green valley, rimmed with sheer black rock, and seeming to have sunken bodily from the bleak rough heights above. It looked as if no frost could enter, neither winds go ruffling; only spring and hope and comfort breathe to one another. Even now the rays of sunshine dwelt, and fell back themselves, whenever the clouds lifted; and the pale blue glimpse of the growing day seemed to find young encouragement.

(B)

A very rough and headstrong road was all that she remembered, for she could not think as she wished to do with the cold iron pushed against her. At the end of this road they delivered her eyes, and she could scarce believe them.

For she stood at the head of a deep green valley, carved from out the mountains in a perfect oval with a fence of sheer rock standing round it, eighty feet or a hundred high; from whose brink black wooded hills swept up to the sky-line. By her side a little river glided out from underground with a soft dark babble, unawares of daylight; then, growing brighter, lapsed away, and fell into the valley. There, as it ran down the meadow, alders stood on either marge, and grass was blading out upon it, and yellow tufts of rushes gathered, looking at the hurry. But further down, on either bank, were covered houses, built of stone, square and roughly cornered, set as if the brook were meant to be the street between them. Only one room high they were, and not placed opposite each other, but in and out as skittles are; only that the first of all, which proved to be the captain's, was a sort of double house, or rather, two houses joined together by a plank bridge over the river.

BLACKMORE, *Lorna Doone*.

EXERCISE

(1)

Write a circumstantial description of your schoolhouse from a point of view diagonally placed. Compare this description with the one written in answer to the fourth question under the preceding exercise.

(2)

Write a description conveying the impression of hurry and confusion. [Take the scene from a bridge on a summer day.]

(3)

Write a description of an old man and a child sitting by a fire.

(4)

Write (a) a circumstantial description of winter, (b) an impressional description of spring. Try to use details that are suggestive.

(5)

Write a description of a moving train.

(6)

Suppose you are riding on the train. Describe some of the things you see as you pass along.

(7)

Taking a point of view in some window or tower, describe the scenes that you see below. [See *In Granada*, page 58.]

(8)

Write a description conveying the impression of peaceful stillness.

(9)

Write a description of a valley, containing a river and a village, as it would appear to an observer high up on one of the surrounding hills. Write a second description taking as a point of view the belfry of one of the church towers. Which description should contain general items and which one distinct and comparatively minute details?

63 Arrangement of details. Next in importance to the choice of a point of view is the arrangement of the details in logical order. In actual vision, we observe things first as wholes, then as parts. Follow this in your descriptions. Give the general outline, then proceed to more minute details; or, begin at some definite point and enumerate the details in logical order as you proceed from the near to the distant, from right to left or *vice versa*. The importance of place words, such as, *in the foreground, in the background, at the side, at the right, to the left, in the center, near which, above which, around which, beside which, below which, farther off, across, along, at the foot of which, etc.*, must not be overlooked. These materially aid in locating the objects in a picture. They serve to give the reader "his bearings" in the land to which we would in imagination conduct him.

Diagrams are of special aid in establishing in the mind of the reader definite relations between objects or parts of an object. Descriptions which are circumstantial and which aim to give exact information are frequently incomplete without diagrams.

Note the use of the diagram in the following description from Victor Hugo's *Les Misérables*:

Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles, the right stroke is the road from Genappe, the cross of the A is the sunken road from Ohain to Braine-l'Alleud. The top of the A is Mont St. Jean, Wellington is there; the left-hand lower point is Hougomont,

Reille is there with Jerome Bonaparte; the right-hand lower point is La Belle Alliance, Napoleon is there. A little below the point where the cross of the A meets and cuts the right stroke is La Haie Sainte. At the middle of this cross is the precise point where the final battle word was spoken. There the lion is placed, the involuntary symbol of the supreme heroism of the imperial guard.

The triangle contained at the top of the A between the two strokes and the cross is the plateau of Mont St. Jean. The struggle for this plateau was the whole of the battle.

The wings of the two armies extended to the right and left of the two roads from Genappe and from Nivelles; Erion being opposite Picton, Reille opposite Hill.

Behind the point of the A, behind the plateau of Mont St. Jean, is the forest of the Soignes.

EXERCISE

(1)

Describe the battle of Gettysburg, using a diagram representing the field and the position of the opposing forces.

(2)

Draw a diagram indicating the relative position of the objects described in the following:

Near to the bank of the river, o'ershadowed by oaks from whose
 branches
 Garlands of Spanish moss and of mystic mistletoe flaunted, . . .
 Stood, secluded and still, the house of the herdsman. A garden
 Girded it round about with a belt of luxuriant blossoms,
 Filling the air with fragrance. . . .
 At each end of the house, amid the flowers of the garden,
 Stationed the dovecots were. . . .

What is the most important object in this picture? Do you consider it mainly impressional or circumstantial?

(3)

Reproduce orally the following description of Cedric's dining hall, basing your description on the letter T.

For about one quarter of the length of the apartment, the floor was raised by a step, and this space, which was called the dais, was occupied only by the principal members of the family, and visitors of distinction. For this purpose a table richly covered with scarlet cloth was placed transversely across the platform, from the middle of which ran the longer and lower board, at which the domestics and inferior persons fed, down toward the bottom of the hall. The whole resembled the form of the letter T or some of those ancient dinner-tables which, arranged on the same principles, may be still seen in the antique colleges of Oxford or Cambridge. Massive chairs and settles of carved oak were placed upon the dais, and over these seats and the more elevated table was fastened a canopy of cloth, which served in some degree to protect the dignitaries who occupied that distinguished station from the weather and especially from the rain, which in some places found its way through the ill-constructed roof.

SCOTT, *Ivanhoe*.

(4)

Draw a diagram of some room the details of which you recall, indicating where certain articles of furniture are placed. Then describe the room, referring to the diagram for the location of the objects.

(5)

Write a description of a landscape, making use of some of the place words mentioned above. Choose a definite point of view and give the general outline first.

64 Comparison and contrast. One of the best ways of describing an object is to compare it with others. Many of our common expressions, "as quick as a flash," "as bright as a dollar," etc., are founded on comparison. Contrast, which is comparison of unlike things, is also a great aid. In describing form or shape, or telling our own feelings, we are usually compelled to resort to comparison, using such expressions, for instance, as, "a T square," "wedge shaped," "the mouth of a stream," "as happy as a lark," "as brave as a lion."

The effectiveness of the preludes in *The Vision of Sir Launfal* is largely due to the sharp contrast between summer and winter. The following brief selections illustrate the use of comparison and contrast.

Read carefully the following:

And as afield the reapers cut a swath
Down through the middle of a rich man's corn,
And on each side are squares of standing corn,
And in the midst a stubble, short and bare—
So on each side were squares of men, with spears
Bristling, and in the midst, the open sand.

ARNOLD, *Sohrab and Rustum*.

The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang,
Bearing Sir Launfal, the maiden knight,
In his gilded mail, that flamed so bright
It seemed the dark castle had gathered all
Those shafts the fierce sun had shot over its wall

In his siege of three hundred summers long,
And, binding them all in one blazing sheaf,

Had cast them forth: so, young and strong,
And lightsome as a locust-leaf,
Sir Launfal flashed forth in his maiden mail,
To seek in all climes for the Holy Grail.

· · · · ·
Sir Launfal turned from his own hard gate,
For another heir in his earldom sate;
An old, bent man, worn out and frail,
He came back from seeking the Holy Grail;
Little he recked of his earldom's loss,
No more on his surcoat was blazoned the cross,
But deep in his soul the sign he wore,
The badge of the suffering and the poor.

In the two stanzas quoted above, notice the comparison between the reflection from his armor and a sheaf of arrows; also, note the sharp contrast that Lowell brings out between Sir Launfal's departure and return.

EXERCISE

(1)

Contrast a poor boy with a rich boy.

(2)

Describe a large building by comparing it with a very small one beside it.

(3)

Compare Hermia with Helena (*Midsummer Night's Dream*). [Other characters may be selected by the teacher.]

(4)

Describe a very tall man by comparing him with people and objects about him.

(5)

Describe a pond or lake as it appears in summer. Compare this with a second description of its appearance in winter when thronged with skaters. Are these descriptions circumstantial or impressional?

(6)

Trace the points of comparison throughout the descriptions of summer and winter in *The Vision of Sir Launfal*.

65 Unity in description. In narration we saw that unity consisted, for the most part, in the selection of incidents which eventually helped to develop the story. In description, likewise, it is necessary that we select from the whole scene only those details which contribute to the final effect or picture that we wish to bring clearly before the reader. We should choose the details which present the most striking picture. In looking at an object we naturally observe first such properties as its color, shape, size, etc. These give a general outline of the thing in question. Then we should proceed to pick out its peculiarities, its distinctive details. In writing a description, we should not aim to give all the details, but only such as are absolutely necessary that the reader may gain a clear mental image.

Unity there is in nature as well as in composition. Every leaf, every tree is symmetrical, every landscape has its central object around which others seem to be grouped. Every good painting or group of statuary has unity, *i.e.* there is some central object or some central idea that is to be brought out.

In Scherrer's picture, Joan of Arc's Victorious Entry into Orleans, reproduced on the opposite page, the central figure is the mounted figure of the peasant girl Joan, now the conquering leader of the French army; the other figures in the picture are grouped around her in whom our chief interest lies.

Two aids there are, then, for securing unity in a description.

- 1 Select a definite point of view.

- 2 Group the details about some central object or idea that you wish to bring out most vividly.

Avoid violating unity by observing the following cautions:

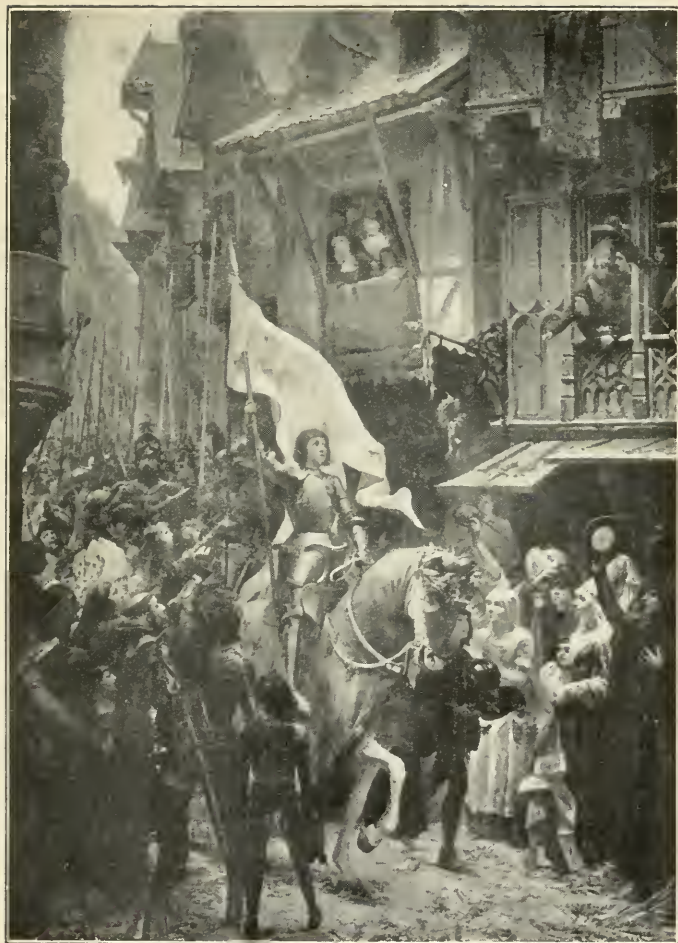
- 1 Do not carelessly shift the point of view.

- 2 Do not wander away from the central idea of your description.

- 3 Do not begin in a careless, uncertain manner. Have your picture arranged clearly in your own mind before you proceed.

Notice the word picture in the following description of Sir Morning Star, from Tennyson's *Gareth and Lynette*:

Then at his call, "O daughters of the Dawn,
And servants of the Morning-Star, approach,
Arm me," from out the silken curtain-folds
Bare-footed and bare-headed three fair girls
In gilt and rosy raiment came: their feet
In dewy grasses glisten'd; and their hair
All over glanced with dewdrop or with gem
Like sparkles in the stone Avanturine.
These arm'd him in blue arms, and gave a shield
Blue also, and thereon the morning-star.



JOAN OF ARC'S VICTORIOUS ENTRY INTO ORLEANS

Scherrer

And Gareth silent gazed upon the knight,
Who stood a moment, ere his horse was brought,
Glorying; and in the stream beneath him, shone
Immingled with Heaven's azure waveringly,
The gay pavilion and the naked feet,
His arms, the rosy raiment, and the star.

The central figure is Sir Morning Star. Although the details given describe the "three fair girls" quite as distinctly as Sir Morning Star, yet we are, after all, conscious that he is the main figure, the objective point of the description.

EXERCISE

(1)

Group the following details in form for a description, bringing out the idea of rest or fireside comfort, and write a word picture of the scene: fireplace, iron kettle on a crane, easy chair, rug, boy, grandmother, cat.

(2)

Write the word picture suggested to you by the following: a mouse hole, a cat watching the hole, a mouse crouched in terror behind the cat, unable to reach its home.

What is the central object? Give reasons.

(3)

Describe orally to your class some picture that you have seen and liked. Be careful to bring out the grouping of the details in the picture.

66 Coherence in description. Coherence demands a clear and logical arrangement of the details which make up a description. The reader must be able to follow the writer's meaning without serious effort.

In description the order followed should be:

- 1 From near to distant or *vice versa*.
- 2 From general details of form, shape, etc. to peculiarities and distinctive items, or *vice versa*.
- 3 From central figure to minor objects, or *vice versa*.
- 4 From right to left, or *vice versa*.
- 5 That suggested by a comparison or a diagram.

In describing an individual it is best for the student to begin with the general outline or impression of the face or figure and then give the more minute details of appearance, proceeding from the top downward unless there is some particular reason why some other order is to be preferred. This rule is, however, by no means invariable, as may be seen from the following descriptions. In the first of these the order followed is that outlined above; in the second the more minute details are given first.

(A)

The modern Dutchman is quite a different creature from him of former times; he in everything imitates a Frenchman, but in his easy, disengaged air. He is vastly ceremonious, and is, perhaps, exactly what a Frenchman might have been in the reign of Louis XIV. Such are the better bred. But the downright Hollander is one of the oddest figures in nature. Upon a lank head of hair he wears a half-cocked narrow hat, laced with black riband; no coat, but seven waistcoats and nine pair of breeches, so that his hips reach up almost to his arm-pits. This well-clothed vegetable is now fit to see company or make love. But what a pleasing creature is the object of his appetite! why, she wears a large fur cap,

with a deal of Flanders lace; and for every pair of breeches he carries, she puts on two petticoats.

(B)

"In person," says the judge, "Goldsmith was short; about five feet five or six inches; strong, but not heavy in make; rather fair in complexion, with brown hair; such, at least, as could be distinguished from his wig. His features were plain, but not repulsive — certainly not so when lighted up by conversation. His manners were simple, natural, and perhaps on the whole, we may say, not polished; at least without the refinement and good-breeding which the exquisite polish of his compositions would lead us to expect. He was always cheerful and animated, often, indeed, boisterous in his mirth; entered with spirit into convivial society; contributed largely to its enjoyments by solidity of information, and the *naïveté* and originality of his character, talked often without premeditation, and laughed loudly without restraint."

IRVING, *Oliver Goldsmith*.

Another aid to coherence must not be overlooked; this is the use of transitional words and phrases. Such words are bridges between the items, and they help to give smoothness and clearness in passing from one sentence to another. Place words have already been mentioned (p. 178); they are one variety of connecting words and phrases. When, for instance, a sentence is introduced to note the change of the point of view in a description, we may say the whole sentence is transitional. *Then, too, also*, etc., are some of the connecting words in frequent use.

EXERCISE

(1)

What order is followed in the first, the fourth and the fifth specimens of description given at the beginning of this chapter?

(2)

Enumerate orally the main things that you pass on your way to school.

(3)

Give a brief oral description of what can be seen from a classroom window or from a window of your own room at home. In your opening sentence state your point of view; then tell what order you intend to follow.

(4)

Write a description of a landscape or of some picture that you have seen, proceeding from left to right in giving the details.

(5)

Write a description of a large dog. Begin with the general and proceed to specific details.

(6)

Write a circumstantial description of your schoolroom. Take a definite point of view and in giving details proceed from near to distant.

(7)

Find in some magazine a full length portrait and write a description of the person portrayed. Show that your description follows the general plan for the description of an individual.

(8)

Describe the picture on the opposite page, proceeding from the central figure to the minor or less important ones.

The "Captive Andromache" is Sir Frederick Leighton's wonderful conception of an incident related in Homer's *Iliad*.¹ Andromache was the wife of Hector, "who fought best of all the Trojans when all fought for Troy." After the fall of Troy, she was taken prisoner to Greece, and became a slave at the Court of one of the Grecian kings. The incident selected by the artist represents her in the center of the picture overwhelmed by grief, mourning her fate, while the other women perform their daily morning errand of filling their water vessels at the well.

(9)

Describe the personal appearance of Abraham Lincoln according to the picture on page 195.

67 Condensation and choice of words. Just as in narration the action is made to move more rapidly and the interest of the reader in the story is kept up by means of condensation, so in description the picture takes on form more quickly by a few strong, deft touches skillfully applied than by many hazy indefinite strokes.

Condensation is effected most readily by use of picture words or words which in themselves suggest something. Chief among these is the adjective. What the verb is to the narration, the adjective is to the description. The writer should aim to select distinctive adjectives. We speak of a "touching scene," a "burning sky," a "whizzing sound," etc. Each of these words

¹ Translation of Homer's *Iliad*, Books VI, XXII, and XXIV, suggested for supplementary reading.



(page 191)

CAPTIVE ANDROMACHE

Sir Frederick Leighton

suggests some effect, and gives in itself what one or more sentences would be required to express entirely.

Notice the choice of adjectives in the following:

There is the *gigantic* body, the *huge* face seamed with the scars of disease, the brown coat, the black worsted stockings, the gray wig with the *scorched* foretop, the *dirty* hands, the nails bitten and pared to the quick. We see the eyes and mouth moving with *convulsive* twitches; we see the *heavy* form rolling; we hear it puffing; and then comes the "Why, sir!" and the "What then, sir?" and the "No, sir!" and the "You don't see your way through the question, sir!"

MACAULAY, *Boswell's Portrait of Johnson*.

In the following both verbs and adjectives aid in describing:

A large-headed, dwarfish individual of smoke-bleared aspect, shambles forward, opening his blue lips, for there is sense in him, and croaks, "Alight, then, and give up your arms."

EXERCISE

(1)

Describe a sunset using distinctive adjectives to express color, and paying attention to grouping details.

(2)

Describe the personal appearance of some character from the literature you have read this year, following carefully the order for the description of an individual and paying particular attention to the choice of words.

(3)

Write a description of some scene where hurry and activity prevail, paying particular attention to the choice of verbs as well as adjectives.

(4)

Write a brief description of some person or animal, choosing only those details that are especially striking.

68 Character sketches. In real life we become acquainted with people from what they do, what they say, and what others say about them. In a story we must consider these same things in determining what kind of individual we are reading about. An estimate of an individual, based upon those points or upon his feelings, and the feelings of others toward him forms a character sketch or characterization of that person. The description of the personal appearance and the peculiar habits of the individual concerned, as well as an account of his friends, are all details that may be introduced into a character sketch. When the sketch, however, inclines mainly toward the humorous and grotesque, a caricature is likely to be the result. Jerry Cruncher, in *A Tale of Two Cities* belongs to this type.

In a character sketch, narration and description are often combined, the latter being used in enumerating the traits of the character, the former in relating incidents to justify the conclusion drawn.

Study the following character sketches. Do the characters seem real or fanciful? Upon what do you base your conclusion? Does any one of the selections present a caricature?

Of quite another stamp was the then accountant, John Tipp. He neither pretended to high blood, nor, in good truth, cared one fig about the matter. He "thought an accountant the greatest character in the world, and himself the greatest accountant in it." Yet John was not without his hobby. The fiddle relieved his vacant hours. He sang, certainly, with other notes than to the Orphean lyre. He did, indeed, scream and scrape most abominably. His fine suite of official rooms in Thread-needle street, which, without anything very substantial appended to them, were enough to enlarge a man's notions of himself who lived in them (I know not who is the occupier of them now), resounded fortnightly to the notes of a concert of "sweet breasts" as our ancestors would have called them, culled from clubrooms and orchestras — chorus-singers, first and second violoncellos, double basses, and clarionets — who ate his cold mutton and drank his punch and praised his ear. He sate like Lord Midas among them. But at his desk Tipp was quite another sort of creature. Thence all ideas, that were purely ornamental, were banished. You could not speak of anything romantic without rebuke. Politics were excluded. A newspaper was thought too refined and abstracted. The whole duty of man consisted in writing off dividend warrants. The striking of the annual balance in the company's books (which, perhaps, differed from the balance of last year in the sum of £25 1s. 6d.) occupied his days and nights for a month previous. . . . With Tipp form was everything. His life was formal. His actions seemed ruled with a ruler. His pen was not less erring than his heart. He made the best executor in the world; he was plagued with incessant executorships accordingly, which excited his spleen and soothed his vanity in equal ratios. He would swear (for Tipp swore)



ABRAHAM LINCOLN

at the little orphans whose rights he would guard with a tenacity like the grasp of the dying hand, that commended their interests to his protection. With all this there was about him a sort of timidity — (his few enemies used to give it a worse name) — a something which in reference to the dead, we will place, if you please, a little on this side of the heroic. Nature certainly had been pleased to endow John Tipp with a sufficient measure of the principle of self-preservation. There is a cowardice which we do not despise, because it has nothing base or treacherous in its elements; it betrays itself, not you; it is mere temperament; the absence of the romantic and the enterprising; it sees a lion in the way, and will not, with Fortinbras, “greatly find quarrel in a straw” when some supposed honor is at stake. Tipp never mounted the box of a stage coach in his life; or leaned against the rails of a balcony; or walked upon the ridge of a parapet; or looked down a precipice; or let off a gun; or went upon a water-party; or would willingly let you go, if he could have helped it; neither was it recorded of him, that for lucre, or for intimidation, he ever forsook friend or principle.

CHARLES LAMB.

Compare the following sketch of Dr. Johnson with the brief description of his personal appearance given on page 192. In the account given below, his habits, actions, and friends form the basis of the sketch.

The personality of Samuel Johnson is wonderfully distinct; his very eccentricities have endeared his memory. It is the peculiarities that we first recall: how he kept stores of orange peel tucked away in table drawers; how he insisted on touching every post which he passed on

the street; how he swallowed cup after cup of scalding tea in gulps, until his eyes protruded and the sweat stood on his forehead; how he tore at his meat like a famished animal; how he growled and snarled and puffed and grunted, contradicting, reviling, overwhelming with a storm of rhetoric all who differed from his judgments. But we must remember also the courage and the perseverance with which he struggled up the long, hard way to fame; the piety and purity of his life; the kind heart that led him to put pennies into the grimy fists of sleeping waifs at night, that they might have something to buy a morsel for breakfast; the benevolence that turned his lodgings into an asylum, where he harbored a blind old woman, a negro servant, and two or three other queer dependents whose claims upon his charity we do not understand. He was respected and beloved by the distinguished people who were his friends. Burke wept at his bedside, and parted from him with the words, "My dear sir, you have always been too good for me." And Fanny Burney, author of *Evelina* and other fashionable novels, stood outside his door, sobbing, when he died.

W. E. SIMONDS, *A Student's History of English Literature*.¹

In this byplace of nature there abode, in a remote period of American history, that is to say some thirty years since, a worthy wight of the name of Ichabod Crane who sojourned, or as he expressed it "tarried," in Sleepy Hollow for the purpose of instructing the children of the vicinity. . . . He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his coat sleeves, feet that might have served for shovels, and his whole frame most

¹ By permission of Messrs. Houghton, Mifflin & Company.

loosely hung together. His head was small and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth or some scarecrow eloped from a cornfield. . . . Truth to say, he was a conscientious man, that ever bore in mind the golden maxim, "spare the rod and spoil the child." Ichabod Crane's scholars certainly were not spoiled. . . .

When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons would convoy some of the smaller ones home, who happened to have pretty sisters, or good housewives for mothers, noted for the comforts of the cupboard. Indeed it behooved him to keep on good terms with his pupils. . The revenue arising from his school was small, and would have been scarcely sufficient to furnish him with daily bread, for he was a huge feeder, and though lank, had the dilating powers of an anaconda; but to help out his maintenance he was, according to country custom in those parts, boarded and lodged at the houses of the farmers whose children he instructed. With these he lived successively, a week at a time, thus going the rounds of the neighborhood, with all his worldly effects tied up in a cotton handkerchief.

That all this might not be too onerous on the purses of his rustic patrons . . . he had various ways of rendering himself both useful and agreeable. He assisted the farmers occasionally in the lighter labors of their farms; helped to make hay; mended the fences; took the horses to water; drove the cows from pasture; and cut

wood for the winter fire. He laid aside, too, all the dominant dignity and absolute sway, with which he lorded it in his little empire, the school, and became wonderfully gentle and ingratiating. He found favor in the eyes of the mothers by petting the children, particularly the youngest; and like the lion bold, which whilom so magnanimously the lamb did hold, he would sit with a child on one knee, and rock a cradle with his foot for whole hours together.

In addition to his other vocations, he was the singing master of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody. It was a matter of no little vanity to him on Sundays, to take his station in front of the church gallery, with a band of chosen singers; where, in his own mind, he completely carried away the palm from the parson. . . .

Our man of letters, too, was peculiarly happy in the smiles of all the country damsels. How he would figure among them in the churchyard between services on Sundays! gathering grapes for them from the wild vines that overrun the surrounding trees; or sauntering with a whole bevy of them along the banks of the adjacent mill pond; while the more bashful country bumpkins hung sheepishly back, envying his superior elegance and address. . . .

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvelous and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spellbound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed in the afternoon, to stretch himself on the rich bed of clover, bordering the little brook that whimpered by his schoolhouse, and there con over old Mather's direful tales until the gather-

ing dusk of evening made the printed page a mere mist before his eyes. Then, as he wended his way by swamp and stream and awful woodland, to the farmhouse where he happened to be quartered, every sound of nature, at that witching hour, fluttered his imagination; the moan of the whip-poor-will from the hillside; the boding cry of the tree toad, that harbinger of storm; the dreary hooting of the screech owl; or the sudden rustling in the thicket, of birds frightened from their roost. The fireflies, too, which sparkled most vividly in the darkest places, now and then startled him, as one of uncommon brightness would stream across his path; and if, by chance, a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost, with the idea that he was struck with a witch's token. His only resource on such occasions, either to drown thought or to drive away evil spirits, was to sing psalm tunes; — and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe, at hearing his nasal melody, “in linked sweetness long drawn out,” floating from the distant hill, or along the dusky road.

IRVING, *The Legend of Sleepy Hollow*.

Observe that in the above selection one paragraph is given to each particular phase of the sketch. The student should follow this in long character sketches, devoting a paragraph to each topic taken up or each incident told in support of the characterization. In short personal descriptions one paragraph is usually sufficient.

EXERCISE

(1)

Write a character sketch of any one of the following with which you are familiar, supporting your estimate by reference to incidents of the story: Isabelle of Croye (*Quentin Durward*), Rosalind (*As You Like It*), Rebecca (*Ivanhoe*).

(2)

Characterize Billy Bones (*Treasure Island*), describing his personal appearance and his peculiar habits.

(3)

What trait is most prominent in each of the following characters? Give reasons for your decision — Miles Standish, Jaques (*As You Like It*), Isaac of York (*Ivanhoe*), Louis XI (*Quentin Durward*), John Silver (*Treasure Island*), Bottom (*Midsummer Night's Dream*).

(4)

Characters often change or develop during the progress of the story. What change is brought about in Sir Launfal? the Ancient Mariner?

(5)

Write a characterization of one of the following by telling how other characters feel toward him. Appius Claudius (*Virginia*), Oliver le Dain (*Quentin Durward*), Squire Trelawney (*Treasure Island*), Horatius.

(6)

Describe some person of your acquaintance by telling about his or her chief aim in life.

(7)

Describe some person who might be called "a pillar of the church."

(8)

Describe a character in some book that you have read and liked by telling how this person feels towards other characters in the story.

(9)

Write a character sketch of Evangeline, describing her personal appearance and telling her thoughts. [For students not familiar with Evangeline some other character should be substituted.]

(10)

Write a caricature or humorous sketch by pointing out the laughable peculiarities of some person with whom you are acquainted or about whom you have read.

(11)

Characterize one of the following by telling what he says and what he does: Wamba (*Ivanhoe*), Tristan, the Provost (*Quentin Durward*), Captain Sinollett (*Treasure Island*).

(12)

Write a character sketch of one or more of the following, supporting your characterization by references to the story: Hayraddin Maugrabin (*Quentin Durward*), Jim Hawkins (*Treasure Island*), Athelstane (*Ivanhoe*), Penelope (*The Odyssey*), Paris (*The Iliad*).

(13)

Write a character sketch of some person of your acquaintance by enlarging upon one particular trait. Narrate an incident to support your characterization.

(14)

Describe your ideal man or woman.

MISCELLANEOUS EXERCISES IN DESCRIPTION

(1)

Find in the literature that you have read this year (a) five specimens of circumstantial description; (b) five of impressional description.

(2)

Indicate the point of view in each of the descriptions selected above. Is the point of view changed in any one of these? If so, is this change plainly indicated?

(3)

Find from the required or the supplementary reading two descriptions written from a moving or traveler's point of view.

(4)

What effect upon the choice of details has a distant viewpoint? In general, which should be given first — general outline or specific details?

(5)

Find from your reading three specimens of description in which comparison or contrast is used.

(6)

Select some picture or group of statuary and show that it has unity.

(7)

Find from your reading three descriptions in each of which a definite arrangement of the details is manifest.

(8)

From some description that seems to you to be especially good, select five distinctive adjectives.

CHAPTER VIII

SYNONYMS AND HOMONYMS

Synonyms are words of like significance in the main, but with a certain unlikeness as well. TRENCH.

69 Synonyms. Synonyms are words which have the same or nearly the same meaning. As a matter of fact, very few words have exactly the same significance. Many seem to us alike, because in a given instance they may be used interchangeably. For example, one may say "The book absorbed his attention," or "The book engaged his attention," and intend the same meaning in either case. But this is only one of many uses of *absorb* and *engage*. When one tries to use them synonymously in other connections, the real difference between them is immediately apparent. For instance, one might say "He absorbed knowledge," but never "He engaged knowledge"; "He engaged a tutor," but never "He absorbed a tutor."

The exact uses of words as well as the real differences between them are best seen by looking at their derivation. For instance, *absorb* comes from the Latin "absorbere," meaning to "suck in," while *engage* comes from the French "engager," to "pledge." Keeping this in mind, one has no difficulty in using them and distinguishing between them correctly.

One of the marks of the good writer is the nicety

with which he uses words. In the best writings, it is impossible to substitute one synonym for another without destroying the meaning. The author used a particular word because it, and it alone, exactly expressed his thought.

EXERCISE

(1)

avoid evade shun escape elude

Substitute in turn each of the other words in the above list for the underlined words in following quotations. What change takes place in the meaning of the sentence in each case? Why?

“Often I have heard the house shaking with ‘Yo ho ho and a bottle of rum,’ all the neighbors joining in for dear life, and each singing louder than the other to avoid remark.” STEVENSON. *Treasure Island*.

“It could not escape even Cedric’s reluctant observation, that his project was now completely at an end.” SCOTT. *Ivanhoe*.

(2)

“With patient courage, Rebecca again took post at the lattice.” SCOTT. *Ivanhoe*.

Did Rebecca show fortitude, bravery, valor, boldness, intrepidity or dauntlessness? Do any of these words describe her action so well as the term Scott has used? Support your answer.

(3)

fear	fright	panic	horror
dread	alarm	terror	dismay
consternation			

Why did the authors of the following quotations use the underlined words instead of one of the other words

in the above list. Show what change the use of each of the other words would have made in the meaning of the sentences.

"Fear at my heart, as at a cup,
My life blood seemed to sip!" COLERIDGE. *Ancient Mariner*.

"Like one that on a lonesome road,
Doth walk in fear and dread." *Ancient Mariner*.

"A fresh alarm brought me to a standstill." *Treasure Island*.

"And the silken, sad, uncertain rustling of each purple curtain
Thrilled me — filled me with fantastic terrors never felt before."
POE. *The Raven*.

(4)

"And a deep pity entered Rustum's soul as he beheld him coming." ARNOLD. *Sohrab and Rustum*.

"Sure my kind saint took pity on me."
COLERIDGE. *Ancient Mariner*.

"He must contrive to break a limb or two, for on no slighter condition will his fall excite anything like serious sympathy."
SCOTT. *Quentin Durward*.

Are *pity* and *sympathy* interchangeable words? Confirm your answer by reference to the above quotations. Would the meaning have been the same if the word *compassion* had been used instead of *pity* or *sympathy*?

(5)

Make sentences, using the words *danger*, *peril*, *jeopardy*, *hazard*, *risk*, *venture*, so as to show the differences between them. Which of these words might be substituted instead of the underlined words in the following sentences? Would the change of a word alter the meaning?

"Unheeding the danger he rode up to the tremendous animal." SCOTT. *Quentin Durward*.

"The honor of a noble lady is in peril." SCOTT. *Ivanhoe*.

(6)

“This grim, ungainly, ghastly, gaunt and ominous bird of yore.” POE. *The Raven*.

Give the exact meaning of each adjective in this line.
Are any two synonymous?

70 Homonyms. Homonyms are words different in origin and meaning, which are pronounced alike and sometimes spelled in the same way.

EXERCISE

Make sentences, using each of the following words so as to show their exact meaning.

ante	capital	mall	right
anti	capitol	maul	rite
			wright
ascent	cession	mantel	write
assent	session	mantle	
			serge
auger	cite	marshal	surge
augur	site	martial	
	sight		slight
born		meat	sleight
borne	complement	meet	
bourn	compliment	mete	stationary
			stationery
cannon	draft	missal	
canon	draught	missile	vail
			vale
canvas	maize	principal	veil
canvass	maze	principle	

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